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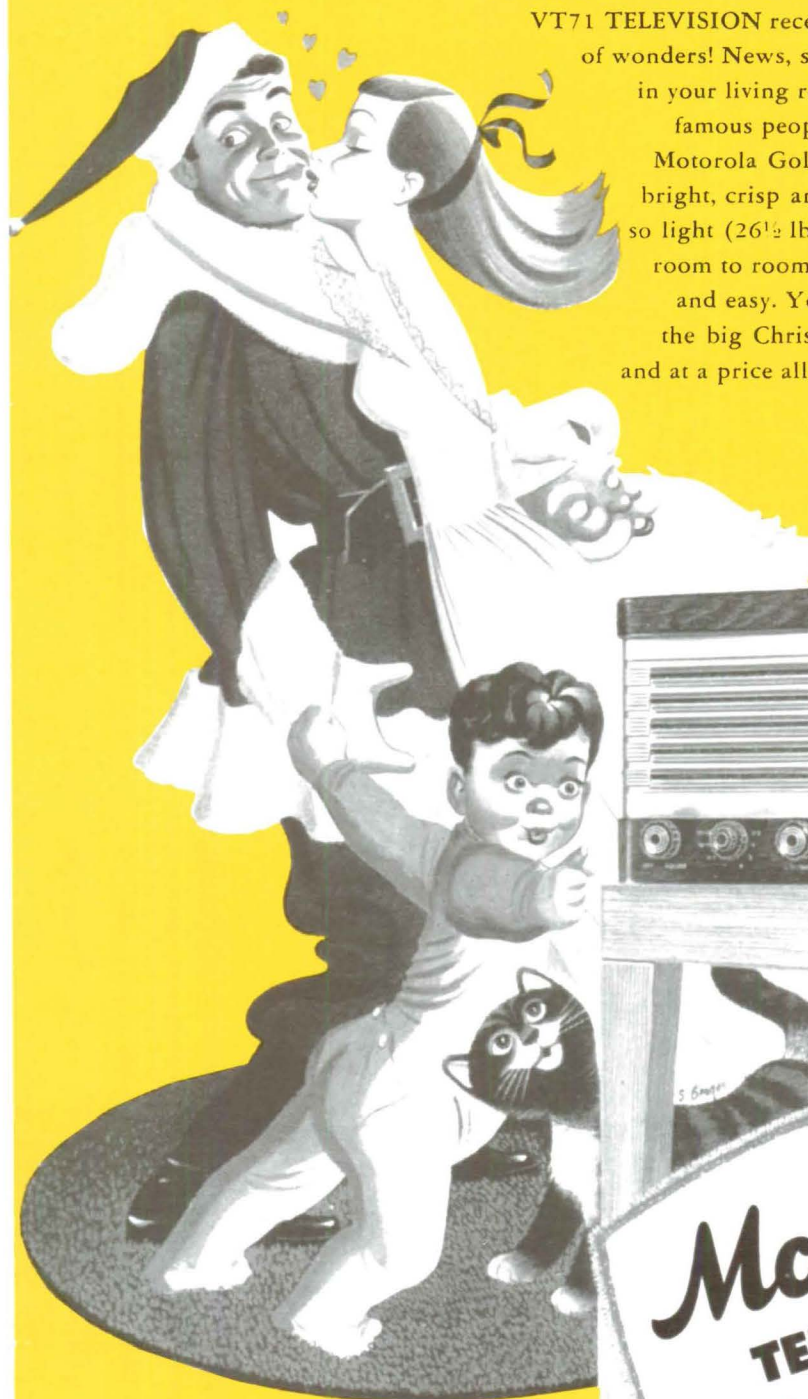
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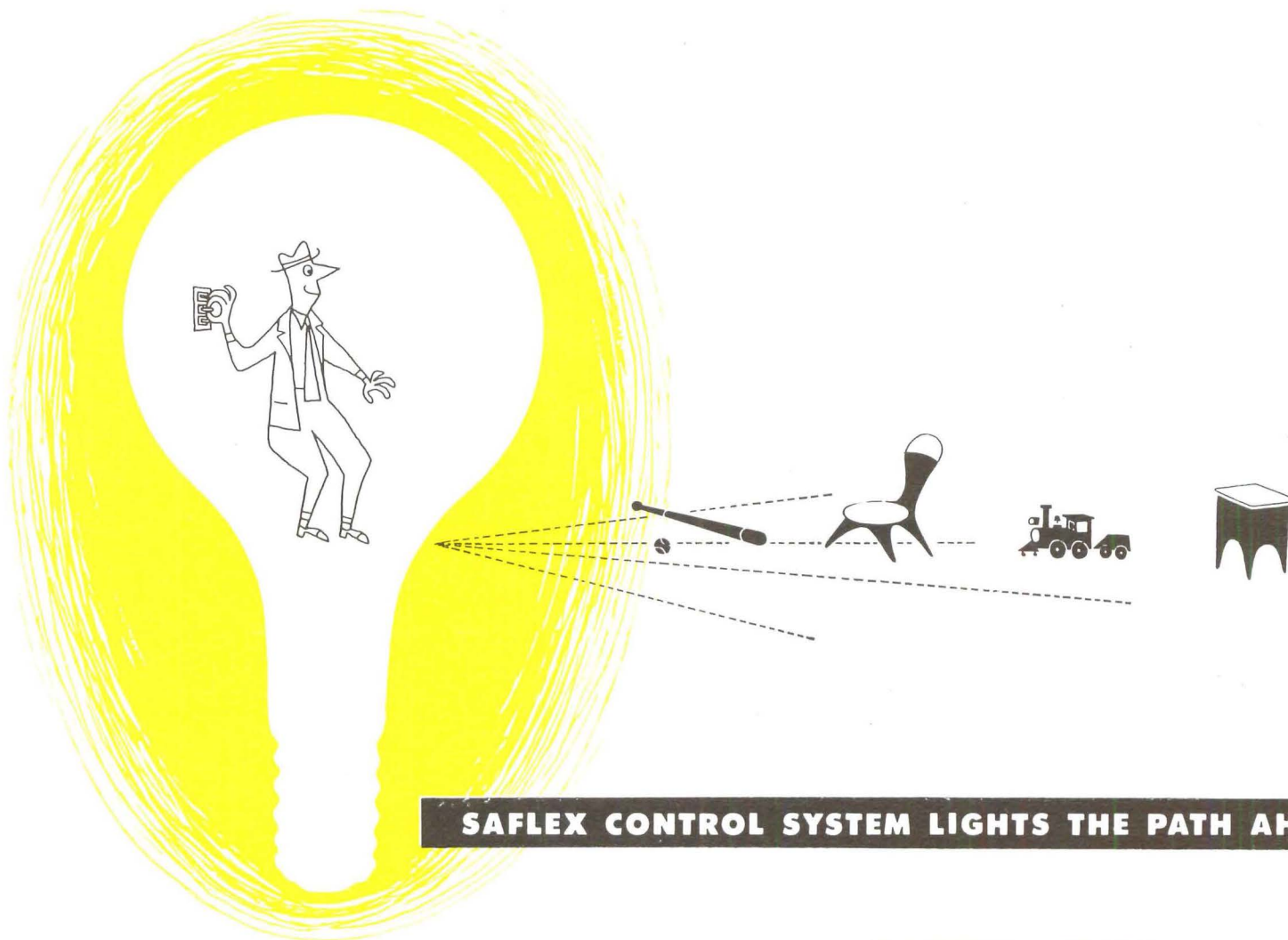
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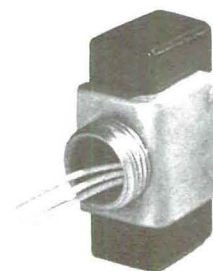
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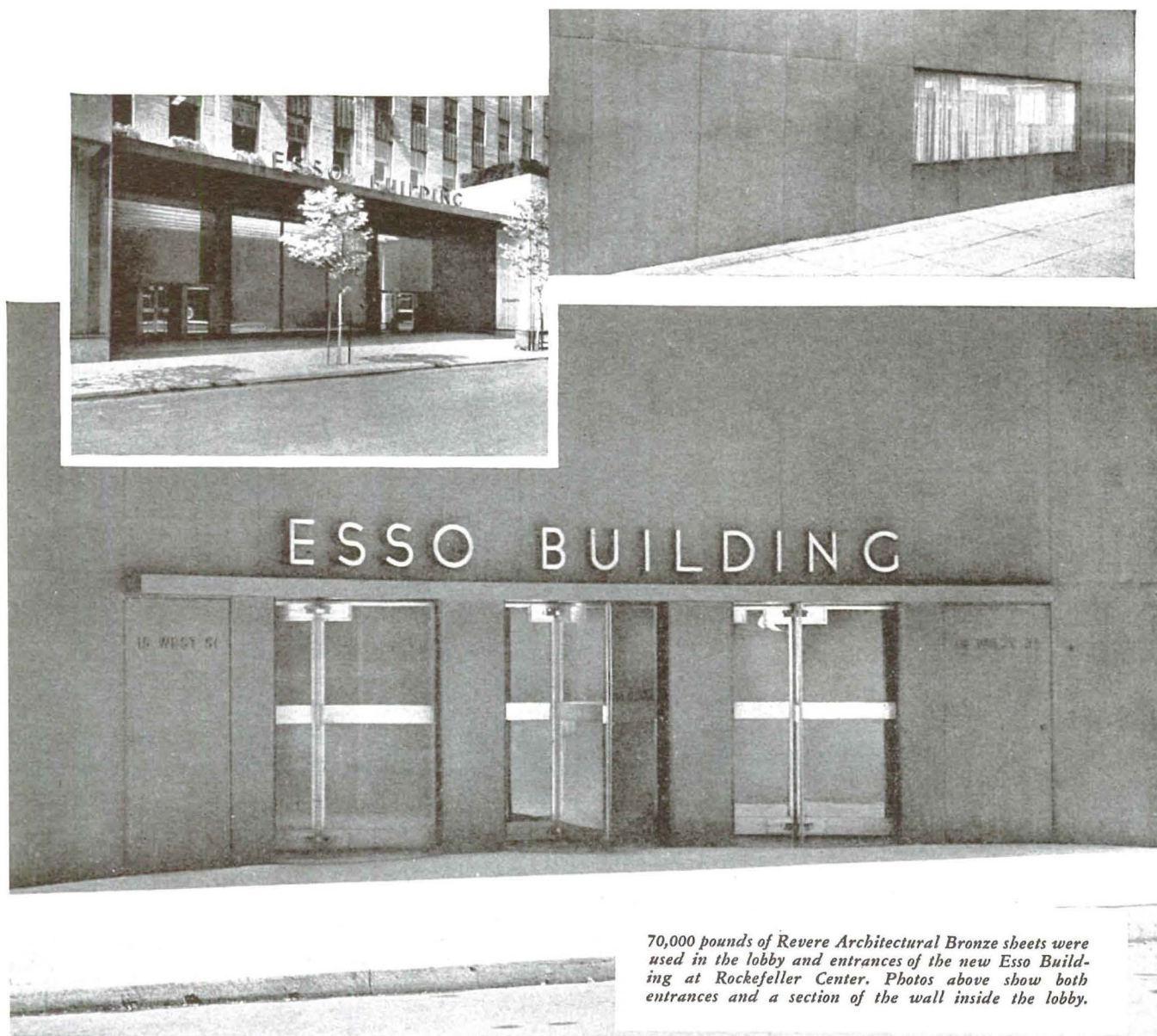
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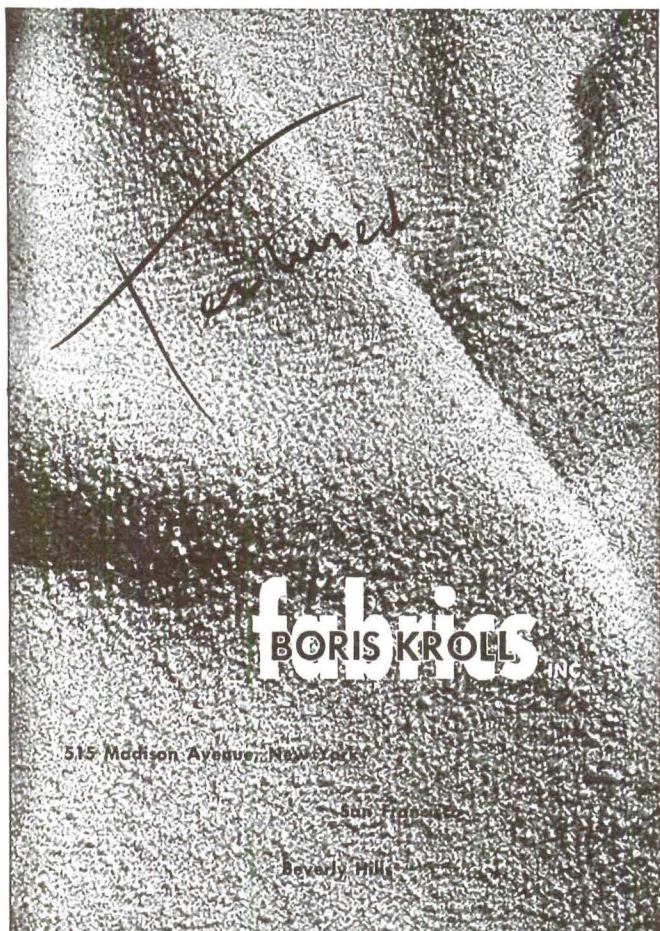
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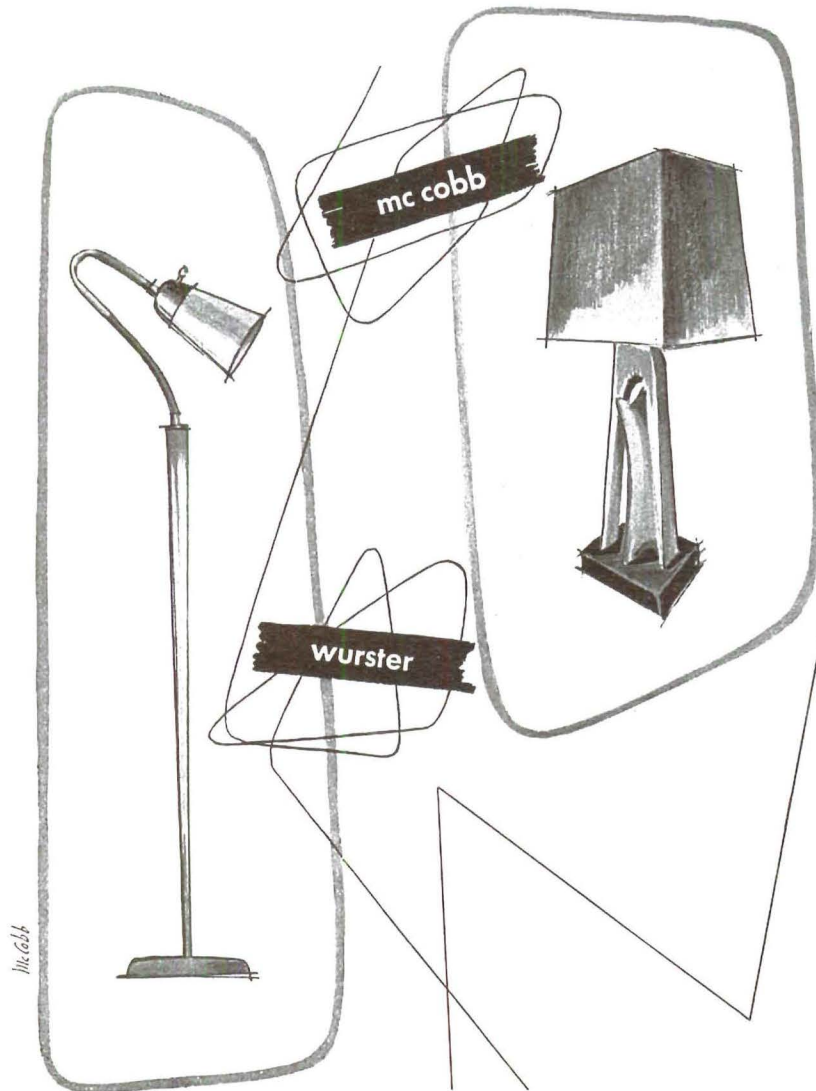
CLAIRE FALKENSTEIN

ART COMMENTS FROM SAN FRANCISCO

A ball has been set rolling by the ART IN CINEMA SOCIETY of San Francisco. The four series of Avantgarde, Experimental and Modern Art films shown at the San Francisco Museum of Art these last two years have aroused enough interest to cause a capacity attendance at each showing. And the interest seems to have spread. Many museums throughout America, recently, have initiated programs similar to the one of San Francisco; while universities and art schools have introduced courses in motion pictures into their curricula. Also, film societies with aims like those of ART IN CINEMA SOCIETY have come into being, notably CINEMA 16 of New York.

The emphasis upon plastic qualities in this approach to films, makes the museum an appropriate place in which to see them, at least at this time. Dr. Grace L. McCann Morley, director of the San Francisco Museum of Art, says: "... never previously has the Museum been able to give a film series that so nearly coincides with what it endeavors to do in its exhibitions: keep the public in close and constant contact with the "growing edge" of creative and living art." In a way, these series of films are exhibitions. In the last analysis, such art films are a flowering of graphic art into the projection of moving images onto a screen by means of light. Overt motion, held within the boundaries of a certain time duration and the two-dimensional shape limitations of the screen, is scaled to the sensibilities of man. This art form is capable of mirroring nature more closely than ever before in man's creations, yet seems to allow him greater imaginative scope.

Being all of this, it is a Twentieth Century phenomenon. As a medium for significant expression in space-time, motion pictures have possibilities to eclipse all other media for wide and deep



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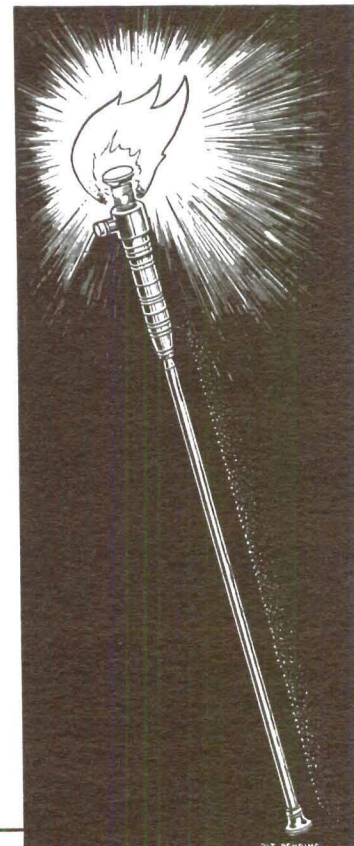
mass appeal. Group viewing is pertinent. If there is an integration of a psychological message with the plastic forces in the work, audience-response-unity increases the enjoyment of each person present. Further, what better medium to express the "Machine Age?" Control of delicate, rich, visual intangibles may be brought about by the extension of man's sensory faculties in tools used: lenses, chemical emulsion, light, etc. The ease in handling is another case in point. The economy of transporting an expression so potentially powerful has in it the "... implications of the machine ... speed ...," says Hans Richter, one of the foremost cinematographers. The finished work is contained in the celluloid roll and may be carried in the hand.

Because the art of the motion picture is a timely people's art, the important question to ask is: how, then, can the calibre of works accessible to the public be raised? In the commercial movie houses, the public is given a watered down stage production, for the most part. The expectation of an esthetic experience from film is left unfulfilled. Commercial pall corrupts. That is the reason for the importance of such activities as the ART IN CINEMA SOCIETY where attempts are made to bring the film into harmony with the creative impulse. The history of this San Francisco project is one of organic growth. It is rooted in the 1944 "Z" Group" which was composed of a handful of local artists and persons interested in art, whose object was to see good films. Jeanne Reynal (mosaicist), Douglas MacAgy (director of the California School of Fine Arts), Charles Howard (painter) and others combined forces in order to rent works from the Museum of Modern Art Film Library for San Francisco showings. Richard Foster, in the field of business management, saw some of these films and was so struck by the desire to see more non-commercial pieces that he began inquiring further into the art film. He wrote letters wherever there was a lead, seeking works from both obscure and well known sources. Arthur Rosenheimer, Jr., Assistant Curator of the Film Library of the Museum of Modern Art, being especially interested in Experimental films himself, was of great assistance. Through the Museum of Non-Objective Painting in New York, the

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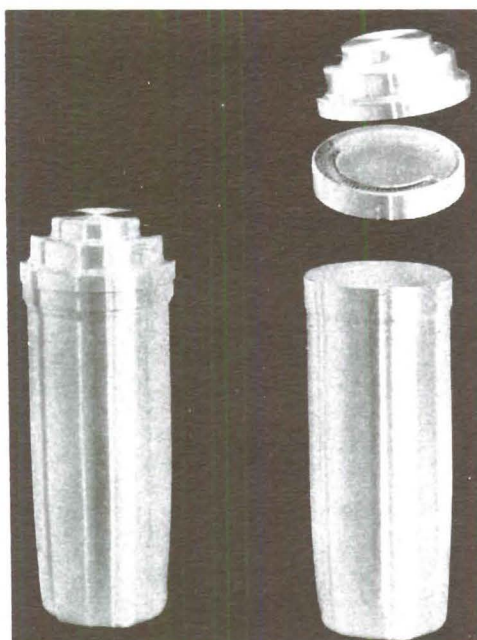
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work of the pioneer in creative film, Oskar Fischinger, was found. By 1946, a representative group of works had been obtained and Mr. Foster then approached Dr. Morley asking her cooperation for a public showing. She responded with enthusiasm, endorsed his plan and offered the facilities of the museum. Mrs. Noble Hamilton, director of museum activities, immediately coordinated all museum personnel to handle the administration problems. Though the San Francisco Museum of Art became the sole sponsor later, the first series were also sponsored by the California School of Fine Arts and Circle Magazine.

Preparing for the first series was found to be such a task that a partner was needed. Frank Stauffacher, artist and film technician answered the need. His abilities complemented those of Richard Foster. One did the technical and detail work, the other was responsible for organization, finance, etc., and both, along with others, collaborated on programming. Mr. Stauffacher became the official representative of the ART IN CINEMA SOCIETY at the museum, acting as the director. Next, Paul Velguth, composer, offered his talents toward the synchronizing of musical accompaniment to the films. The three seem to have made a good team, as they have continued working together to this day.

Due to Frank Stauffacher's enterprise, a precedent was established in the wall shows held in conjunction with the first series of motion pictures. Working drawings, paintings and photographic stills from the films were exhibited. Since then other exhibitions have taken place which relate to the films. As a part of the last series, for example, there was an exhibition of water colors by Man Ray, oil paintings and scroll paintings by Hans Richter (the material from which his early animated sequences were made), paintings on canvas and plexiglas by Oskar Fischinger and innumerable photographs of works of other artists. Another outcome has been a book published by the San Francisco Museum of Art entitled: ART IN CINEMA—SAN FRANCISCO MUSEUM OF ART. It grew out of the program notes of the first series, and it is the first book devoted exclusively to Avantgarde and Experimental films, to this reviewer's knowledge.

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A set plan or a preconceived conclusion never existed. The evenings at the museum were made gala out of a need met in progress. An enthusiastic group decided that the best results could be obtained by flexibility. Works, discovered and created as the series developed, fell into such categories as: Experiments in Fantasy, Trickery and Surrealism, Symbolism and Poetry, Ingenuity and Wit, Documentary, etc. Premiers have been plentiful, about thirty, in the two year period. Works, executed by local painters, sculptors, poets, photographers and cinematographers, have been interspersed among those from out-of-town, out-of-state or out-of-nation. For many, it is the first time they have tackled the medium. They have turned to the projected "moving image" as a valid and contemporary means of expression.

BOOKS

JOSEPH T. BILL

THE PROPER STUDY OF MANKIND—by Stuart Chase; Harper, 1948, \$3.50—This recently published addition to Mr. Chase's now substantial output of books dealing with the problems and achievements of our time, is, like his others, direct, realistic and objective even when dealing with so vast and relatively uncharted field as the science of human relations.

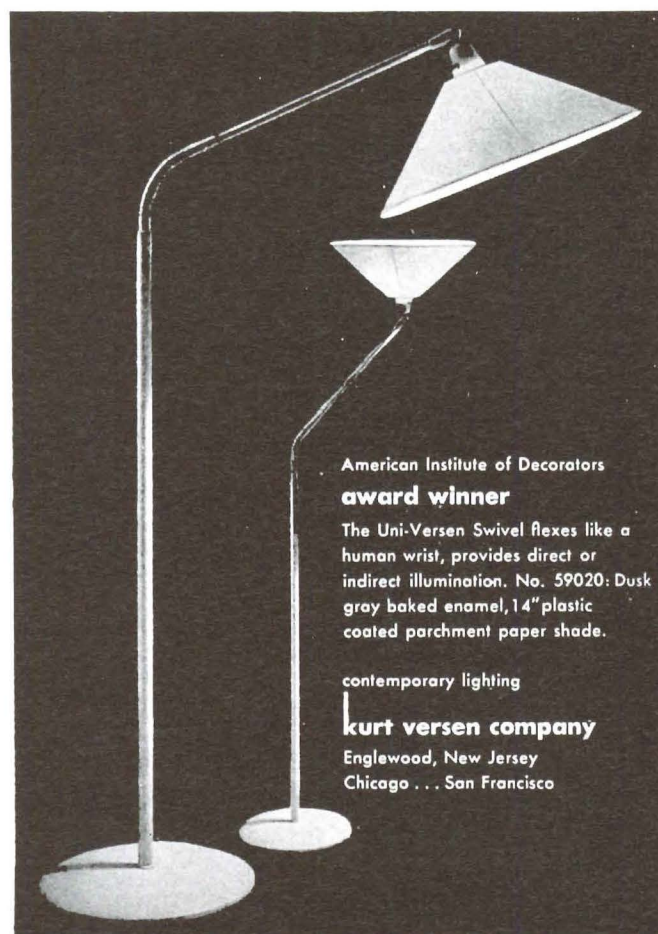
When I say relatively uncharted I am contrasting it to the field of natural science which has recently produced an atomic bomb. Mr. Chase is here making a plea that at least a small percentage of the energies which were required to complete the Manhattan project be directed to an objective study of MAN and, more im-

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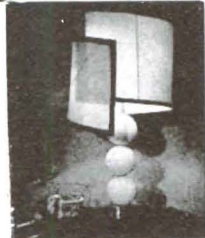
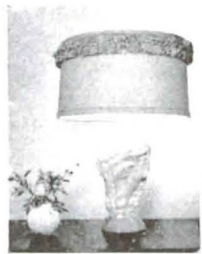
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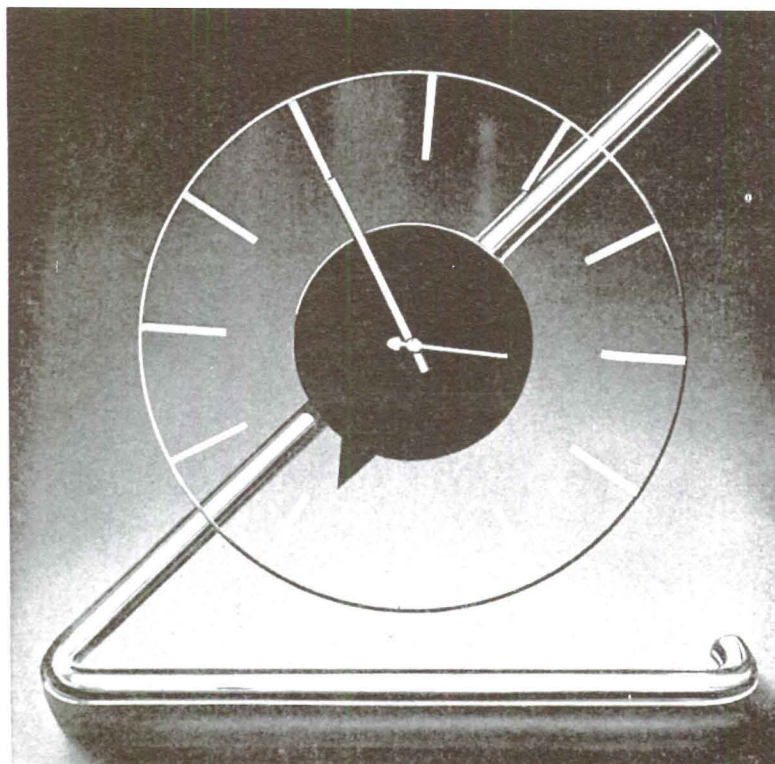


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portant, that the same method (which has proved so successful in the natural sciences) be used—the SCIENTIFIC METHOD.

"Social science might be defined, on a high level, as the application of the scientific method to the study of human relations. "The startling success of the Manhattan project has forced social scientists to come of age. An unprecedented responsibility has been laid upon them. They have got to be sure of what they know and what they do not know. If we can help the intelligent layman realize that social science is the last best hope for man's continuing on his evolutionary way, unimpeded by gamma rays, this book will not have been written in vain. Without the support of thoughtful people everywhere social scientists cannot fulfill their important new role."

Mr. Chase lists six methods which mankind has evolved for solving his problems:

"1. Appeal to the supernatural. 2. Intuition. 3. Appeal to authority. 4. Pure logic. 5. Common sense. 6. The scientific method." Then he adds, "These methods are not mutually exclusive but often overlap. Any one of them may succeed but only the last **must** succeed if the right questions are asked with enough patience and honesty."

EVOLVING SCIENCE

The author stresses the evolutive growth of knowledge in the sciences and the inter-dependence of scholars on facts deposited in the "storehouse" by each.

"The atomic bomb, far from being a sudden apparition in Dr. Einstein's brain, was the culmination of the lifework of hundreds of scientists."

THE CULTURE CONCEPT

Mr. Chase defines a **society** as "a group of people who have learned to work together," and a **culture** as "the way of life which a group follows."

"The culture concept gives us the closest fit to the truth about mankind yet discovered by the scientific method. 'While the popular view is that the leader makes the times,' (says Ogburn in his Sociology), 'a realistic view emphasizes the exact opposite.' 'Formal history with its Caesars and Napoleons tends to be a record of the abnormal, the geniuses, sports, freaks, and misfits, the glandular cases of mankind----.'"

INDIVIDUAL TALENT

"Individual talent is too sporadic and unpredictable to be allowed any important part in the organization of society. But the social scientists concede that in periods of rapid cultural change, like the present, talented people often come to the fore." Sigfried Giedion in his "Mechanization Takes Command" is equally impressed by what he refers to as the greater achievements of "anonymous history." Some artists, particularly painters, may take issue here, but they would have to **prove** their point to **these** gentlemen.

CRUX OF THE SCIENTIFIC MIND

"Einstein did not say his theory was true, he simply said that was the way equations came out. To prove its truth he outlined three specific experiments for other men to make. They dealt with the perihelion of Mercury, the bending of light rays near the sun and the displacement of certain lines in the spectrum." The Royal Society corroborated the theory during a solar eclipse in 1919. Dr. Oppenheimer says that the whole point of science is to invite the detection of error and welcome it. Often dis-proof is helpful because it narrows the field.

How far, relatively speaking, have artists and designers progressed in **their** search for the unbiased truth? Can similar methods be employed?

"Obviously, we cannot go back to the nomad tribe or the self-supporting village, though we could be thrown back. Just as obviously we cannot go on like this indefinitely. The great demand for decentralization is thoroughly understandable. Social scientists have a major challenge in blocking out the structure of a decentralized society in the atomic age. What we seem to need, far more than increased production or bigger and better station wagons, is a sense of mutual, consistent ideas in which most members of our society can participate and believe."

Mr. Chase goes on to cite positive knowledge that social science now possesses, questions it is phrasing and tools with which it is answering the questions. I was surprised that we had learned so much about man (though Mr. Chase apologizes for the paucity of knowledge), and I think you will be impressed when you read the book.

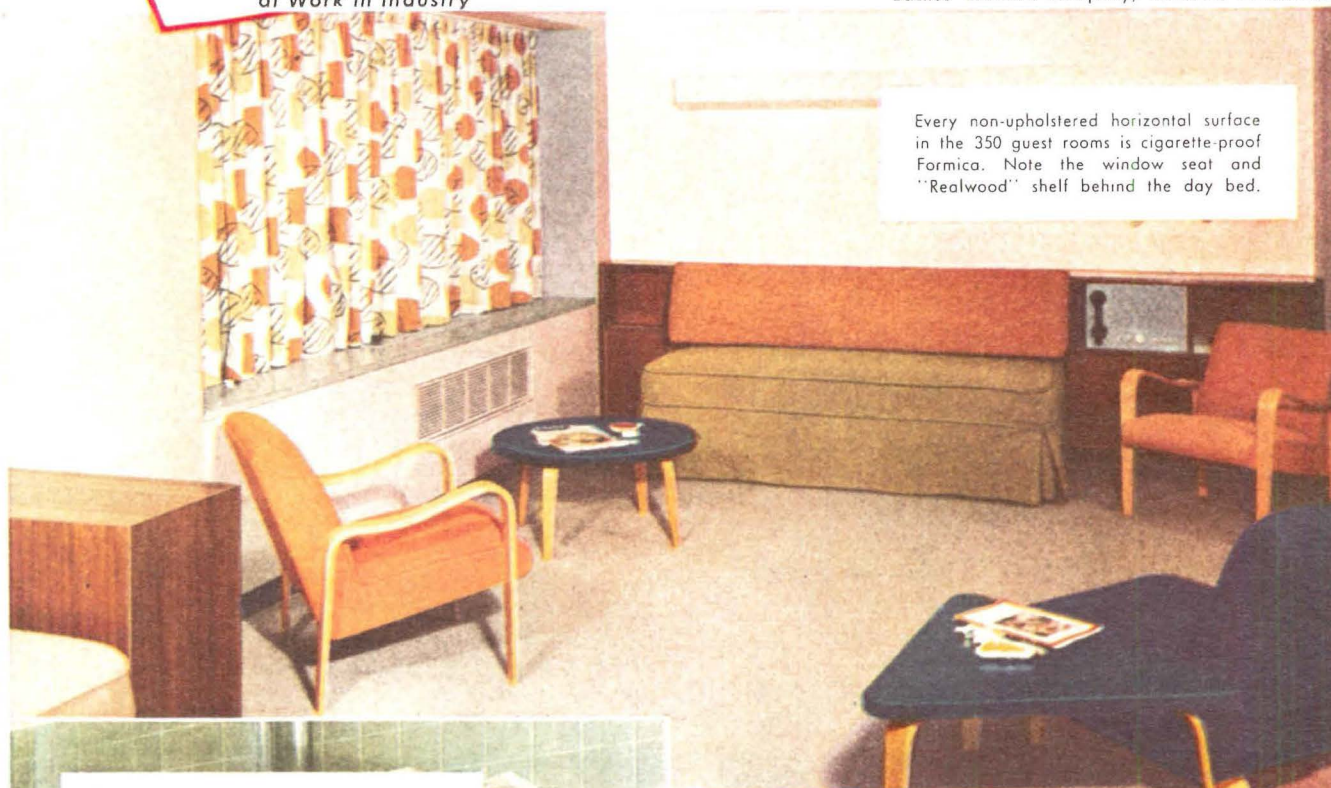
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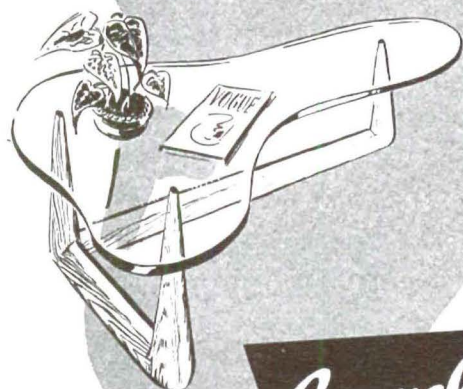
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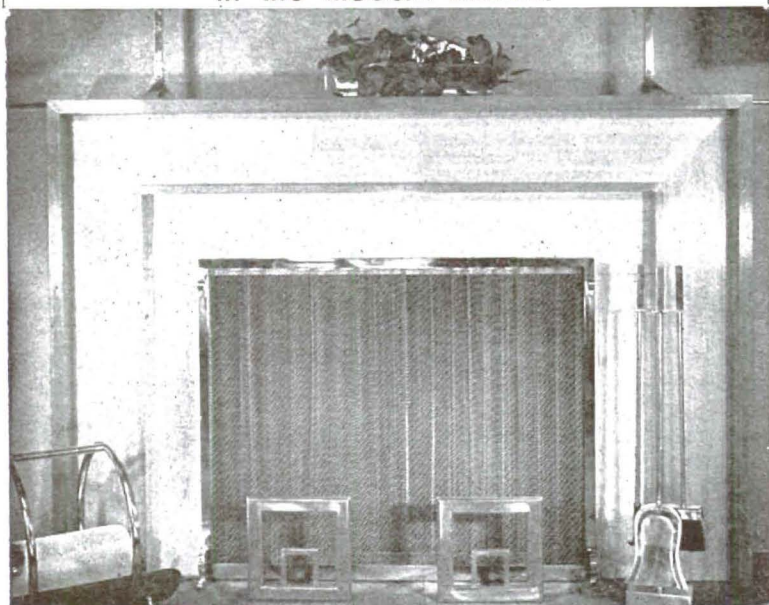
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NOTES ON FOREIGN MAGAZINES—JOHN A. WRIGHT

FORM—published in Stockholm, Sweden: (No. 3, 1948)—The leading articles in this particular issue are devoted to questions familiar to Americans, one, that the new residential districts (in Stockholm) exist on paper, but, though there are many beautiful plaster models on display, few have ever been built. The Swedish conception of a residential community differs considerably from the American. The Stockholm plans were conceived as a unit. As the author of the first article points out, if shopping districts and recreational centers are not built along with the dwelling units, lack of coordinated planning creates a disorganized communal life in such areas.

In the second article two architects debate the value of recreational centers for residential communities designed to house 25,000 people. Sven Wallander suggests that the communities should be handled as cities within a city. But, upon sociological investigation, it was found that many recreational buildings had to be closed for lack of attendance, and he questions the practice of drawing people away from their private home life to recreational places. Brita Akerman says that the reaction seemed to tend towards a renaissance in home life, and that in several of the completed communal centers the public was not finding enough stress upon the home as a center of family life. She suggests that many of the building restrictions be changed so that this private family social life could receive proper emphasis.

BLOK—published in Czechoslovakia . . . vol. 2, no. 6. This issue of BLOK is devoted to the question of whether or not photography is an art. While the discussions add nothing new, the examples of photography illustrating both sides of the argument are well chosen. Some of the surrealist photography is excellent. It is too bad that this magazine is not better distributed, as many people would enjoy it. Each issue is a study of a particular subject, such as ballet, drama, and the other arts. Each nation is well represented, and the reader can get a fair estimate of what the rest of the world is doing in the arts.

BOUW . . . published in Amsterdam. A recent issue discusses the present and future industrial districts of Holland. The ambitious plan now under way is a well coordinated pattern for industries and their allied plants. Still in the blue print stage, the maps and charts showing future production are of particular interest to industrial designers.

CINEMA

ROBERT JOSEPH

One gauge of the status of motion pictures is the so-called 'give-away,' stuff like dishes, Fords, a washing machine, or free tickets to next week's attraction. During the war there were few give-aways or "Bonus Nights," as these events are sometimes grandiosely called. The "Bonus" consists of ten dollars or a set of dishware (service for four) which not one of us would set out on a table. Sometimes the "Bonus" has a "gimmick," or an angle like giving away a set piece by piece, week after week, until the pleased customer has a complete run-through of *Casaloma Dishware*, "the-pattern-which-gives-the-eyes-myopia." So, if you are unlucky enough, and if you attend the Bijou religiously, in eighteen consecutive weeks you will have enough to fill one good-sized carton suitable for storing in your already over-stored garage. During the war, as I say, there were few if any give-aways. People went to the movies out of habit. But today the giveaway, the Bonus Night, the Profit Sharing Night, is back with us, and theater managers are finding it necessary to give their

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customers something more than two and three quarter hours of screen entertainment. The reason is obvious: there are few good motion pictures being made in Hollywood. Statistics indicate that before the war the average output for Hollywood was some 600 features, of which twenty would have been considered outstanding. For the year 1948 approximately 300 features will have been made. It does not follow mathematically that of this number some ten pictures will be outstanding, since the 300 figure represents an overwhelming number of filmic pot-boilers and relatively fewer attempts to make outstanding films.

In the past year of reviewing I can call to mind only one picture which to me, at least, had all of the elements of filmic greatness, and this one is "Red River," a western about the cattle drive along the Chisholm Trail. Howard Hawks has produced and directed a picture in the great tradition of "Stage Coach," "Covered Wagon" and "Cimarron," with all the sweep and impelling scope of a truly fine picture. Montgomery Clift is magnificent as the young, ambition-driven Texan, and, of course, Walter Brennan lends power to any role which he undertakes. Joanne Dru is the first heroine in a long time who impressed me as being an honest, real-to-life frontier hussy. The plot—if it can be called a plot—is elemental and unimportant. This is a story of what a thousand mile cattle drive did to people in the west of the seventies and eighties, and its realism and authenticity comes out in every frame. "Red River" answers all the pre-requisites of a motion picture. It moves, it offers the eye new vistas, it tells a simple and honest story.

"The Rope" is being advertised as one of the most daring pictures in years. "The Rope," through some clever camera tricks, holds on a group of players in the same set for eight suspenseful reels in Technicolor. The mechanical devices used to achieve these effects need not concern us here, except to mention them in passing. "The Rope" is a moderately suspenseful story, and certainly not one in the best Hitchcock tradition. Hitchcock himself is supposed to have said that "The Rope" was an exercise in filmic technique. For my part there is no need to inflict the school-boy's notebook on the public. When I saw the picture one of Hollywood's leading cameramen was seated next to me, and I asked him his opinion of the novel technique. His answer, I believe, is worth passing along: "Hitchcock," he said, "could have done better in black and white, using normal cutting technique. The story, the plot and the characterizations weren't worth all the trouble."

"Rogue's Regiment," a story of the search for Martin Bormann in Indo-China deserves mention only for its vapidness and for a few deliberate political distortions. Producer Robert Bruckner and Director Robert Florey have found it necessary to characterize the Viet Nameese as cut-throats, villains and violators of every elemental principle of decency. The Asiatic struggle now going on among the peoples from India east to the Philippines is symptomatic of the rebirth of freedom. India, Pakistan, Burma, the Philippines, the Indonesian Republic—these nations among others are new in the political history of the present, and the subject people of Indo-China are attempting to strike for their own liberty. That the producer and the director should have made such deep-dyed villains of these people is cheap and false, and it is a pity that there is no voice strong enough to keep them from debasing truth. The struggle of the Viet Nams for their independence has been recognized by all groups and nations as a just one—all groups, except a producer and a director who needed a tawdry plot contrivance.

"Johnny Belinda" is a story of a deaf and dumb girl, played by Jane Wyatt, who speaks no lines from the beginning of the picture to the end. Lew Ayres plays a sympathetic doctor, and Charles

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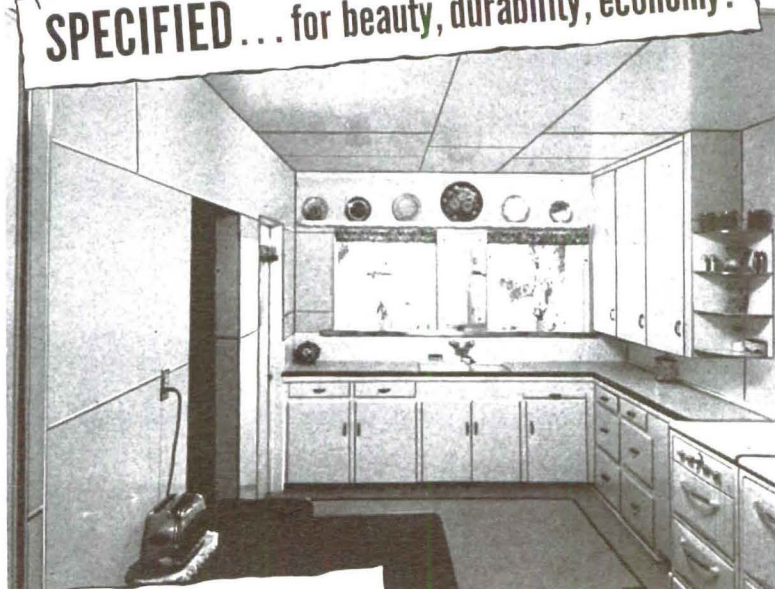


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Bickford and Agnes Moorhead the girl's indifferent father and aunt. The picture is masterful in direction and Jane Wyatt's mute comes off effectively. Unfortunately the picture winds up with a Hollywood courtroom trial and collapses under the weight of its previous excellence. It almost appears as if the writers did not know how to end the story and took an easy way out with a banal tear-jerking courtroom sequence.

Recommended for easy looking: "So This is New York," "Sorry, Wrong Number," "Luck of the Irish."

MUSIC

PETER YATES

The day by day routine of concert reviewing does not ordinarily invoke discriminative thinking or graceful and expressive prose. It makes for shortcuts and scrambled commentaries, for inconsistency and ignorance, for numb, calloused sensibility; it encourages the professional feeling that whatever the reviewer happens to think at the moment must be right, because he is paid for it, and what he says goes into print. Careful distinctions, besides, run into many words, which the editor, who cares not a fig for it, may prune in the tender middle of an argument. Then there are the acquaintances of influential persons and those who must be encouraged; there is the tedium of the conventional repertoire as against the effort of rising to the unexpected. Here is a showy demonstration of hackneyed stuff by a digitally gifted numbskull; there a faithful, stiff reading of carefully prepared unusual material by an intelligent musician whose art is as honest as it is usually laborious. One may explain to a reader the distinction, but how convey it before the indifferent public eye that glances and passes. Should one defy the fashion and be forever in strain and irritation with the public? To conform merely is to be professionally irresponsible or, if one is content to be a hack, indifferent. Yesterday the fashion was Sibelius or Shostakovich. Who will it be next? He will be as right as he dares.

Sensibility, non-executive technique, the feeling how a thing should be done, regardless of the ability to do it, is the source of criticism. Many a listener will recall his amazed discovery of a first articulate response to music. Suddenly a complete thought, indubitably pertaining to the music, appeared in such wholeness that one felt an impulse to shape it into words. This sensibility, this articulate response, may exist in many interior relationships: the art or business of the critic is to shape into words his sensibility on a particular occasion—or to simulate it. This occasion may be a recollecting in tranquility; it may be a mechanic's need to tinker with the machinery; it may be a concern with the meaningful overlay of significance and symbolism out of which the creative moment precipitated the substantial, feeling record. This last is the most necessary work of criticism, the most delightful, the most rewarding, the most nearly an art in itself, and the most abused, whenever it falls into shallow descriptiveness or chopping at a work of art with small opinions.

The critic must risk rising to the event. Safety lies in a gruff manner and faint praise. Indiscriminate praise makes dull reading. Real praise is a discriminative record: it must explain itself in the writing, which is all that can survive of the event. Some time ago, discussing Virgil Thomson's first collection of critical reviews, *The Musical Scene*, I objected that Mr. Thomson's opinions, like tourists, often get in the way of the scenery. Mr. Thomson's new collection, covering the period September 1944 to August 1947, is calmly entitled *The Art of Judging Music*.

No contemporary critic has a better right to use such a title. The fact that Mr. Thomson does use it, even with the excuse of a special address of that title prepared for the Harvard Symposium on Music Criticism, is nonetheless indicative. In spite of such calm authoritarianism, Mr. Thomson has grown up considerably between books. The opinions synthesized in a sentence, suitable for newspaper quotation and black-and-white argument, which made his first reputation as a critic, have been dispensed with. Mr. Thomson now makes a considerable and often a convincing effort to apply his opinion discriminatively to the problem of his subject. As he himself puts it, "Nobody has to be right. Any opinion is legitimate to act on, provided one accepts in advance the responsibilities of that action. . . . It is not the yes or no of a judgment that is

valuable to other people, though one's original yes or no about a certain kind of music may have determined a whole lifetime's activity. What other people get profit from following is that activity itself, the spectacle of a mind at work. . . . A musical judgment is of value to others less for the conclusions reached than for the methods by which these have been, not even arrived at, but elaborated, defended, and expressed."

Thus Mr. Thomson knows that the backstage rule of the New York Philharmonic-Symphony by a self-seeking impresario, Arthur Judson, impairs the good estate of music: unequivocally he says it. He knows that the timid unwillingness of the New Friends of Music to venture beyond the classic-romantic repertoire of Austro-German chamber music shows an unadmitted fear of conservative opinion and its influence on the boxoffice: he probes this fear at the root. Discussing the Metropolitan Opera he states in words that should echo through the clumsy esthetic chatter that covers up the business routine which keeps our civic prestige organizations turning out music: . . . "Operate as a successful money-spending enterprise rather than as an unsuccessful money-making one. . . . We do not expect culture to show a profit; we expect of it spiritual and intellectual benefits, which are without price. . . . There is no reason why we should not have the finest opera money can buy, and I don't mean just showmanship. . . . The show behind the footlights has got to live up to the solid values, both financial and cultural, that the audience itself represents in all parts of the house. . . . Not just the best there is around, but the best that anybody anywhere knows how to make."—I might add that the San Francisco Opera, which is the genuine expression of a community in a way that the Met has not been for more than thirty years, comes close to realizing this advice, with inestimable benefit to San Francisco and Los Angeles, but especially to San Francisco, where it is a living force. To import either this opera company or the Met to Los Angeles, instead of building here our own first-class opera to work in our projected opera house, abnegates civic culture, not because of a lack of civic pride, but because of a failure of civic intelligence.

Mr. Thomson's *Birthday Salute* to Toscanini climbs down from the sophisticated superiority pose of the first book. Unfortunately he seems to have developed a general willingness to praise big name virtuosos, usually with qualifications that are more interesting than the praise. He can praise even Brailowsky. But he is most instructive, most rewarding, most readable whenever he rises to the heights of praise. I can offer him no greater compliment. He can praise at all levels and in all periods. He praises memorably, evocatively, in seductively attractive sentences as complimentary to the art they admire as anything he says.

Respecting Composers, though I acknowledge a grateful widening and intensifying of response, I have a few bones still to pick with him. **The Musical Scene**, as I noted, did not mention Bartok. This time one 1946 program, admittedly unrepresentative, is grudgingly discussed. I say "grudgingly," because, although the writer emits strong praise, he qualifies it with something more than qualification, with a noticeable lack of affection. "Any musician can see, from the mere skill of his musical textures, that he was a master. . . . His music will probably pass through a period of decline in currency and then be rediscovered." The fact has been just the opposite. Bartok recordings, even poorly recorded, are in demand. His printed works sell now as never during his lifetime. It is possible to say now that the works of the last ten years of his life, with the wealth of early piano music, *Mikrokosmos*, the piano and two violin sonatas, and the quartets, make the whole Bartok, the undeviating, fertile master whose art cut its way, disregarding, through the fashions of his time, the peer at least of any composer of the this powerfully creative half-century that is about to end.

Two articles on Stravinsky combine just the right glow of enthusiasm and recollection of past pleasures with a tough inlay of critical resistance as just in detail as on the whole it may be a trifle unjust. An article in honor of Schoenberg's seventieth birthday provides an acute, informing, prophetic analysis to which I object on one main point. While I rejoice to read "Its strong element is its simplification of tonal relations"—which directly controverts the accepted fictions about what is mislabeled "atonality"—I object to the succeeding statement, "Its weak element is its chaotic rhythm." If one is to judge Schoenberg's rhythm by certain pedantic excesses, typified by the huge *Wind Quintet*, yes, the rhythm is chaotic—so, with all deference to its masterly first step into the new-world of twelve-tone technic, is every part

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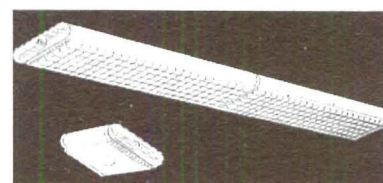
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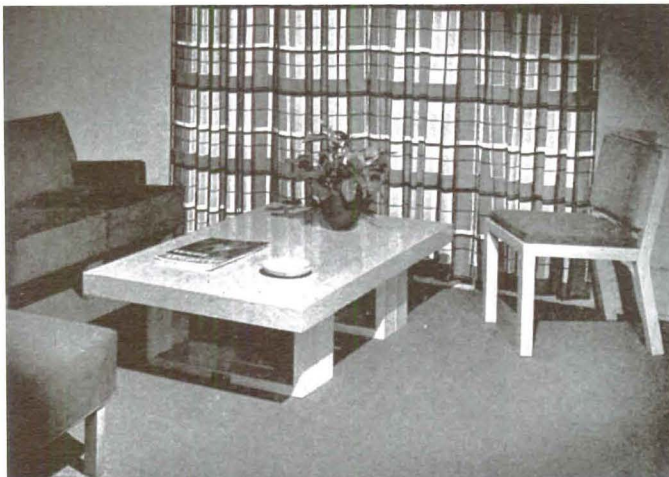


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of the Quintet. Last May Evenings on the Roof played in succession on one program the Wind Quintet and the String Trio, written twenty years later, in 1946. There is no chaos in the String Trio, neither rhythmic nor in any other phase of the technique. Schoenberg's successful works, correctly played—I can inform Mr. Thomson that the String Trio was not correctly played at the Harvard Symposium of Music Criticism—whether the Chamber Symphonies, *Pierrot Lunaire*, the *Dance Suite*, the Third and Fourth Quartets, the Piano Concerto, or *Verklaerte Nacht*, do not suffer with chaotic rhythm.

The best, the least qualified praise in the entire book—even the eulogy of Landowska is qualified in the matter of her piano playing—is given to a program of music for prepared piano by John Cage. Here I am in the running with Mr. Thomson: Evenings on the Roof last April presented the complete cycle of Sonatas and Interludes for Prepared Piano, played by John Cage, in its first public reading. Yet, love him as I do, I cannot see that John Cage's first experimental essays in a medium that is still at the threshold of artistic independence merit such unqualified estimation. "His work represents . . . not only the most advanced methods now in use anywhere but original musical expression of the very highest poetic quality." Just to improvise, to make sound on a piano prepared by John Cage is an enchanting experience. But the growth shown by this composer between the earliest and the latest of the sixteen sonatas written over a period of several months indicates how far John Cage has still to go before the intrinsic charm of his medium can be forgotten in a completely enthralling creative experience.

Virgil Thomson himself is the one important composer I can think of at the moment whose work is not discussed somewhere in this book. The omission is regrettable, because no one is better fitted than Virgil Thomson to enhance with words the wonderful experience of hearing his two operas, *Four Saints in Three Acts* and *The Mother of Us All*. Modesty need not forbid him, for in making this music the composer has had the wisdom to defer to the genius of Gertrude Stein, author of the texts. No reading of Gertrude Stein can draw from the fascinating textures of her words the hidden meanings of deep spiritual import that appear through the stresses, the punctuation, the groupings, the thematic references given them by this music.



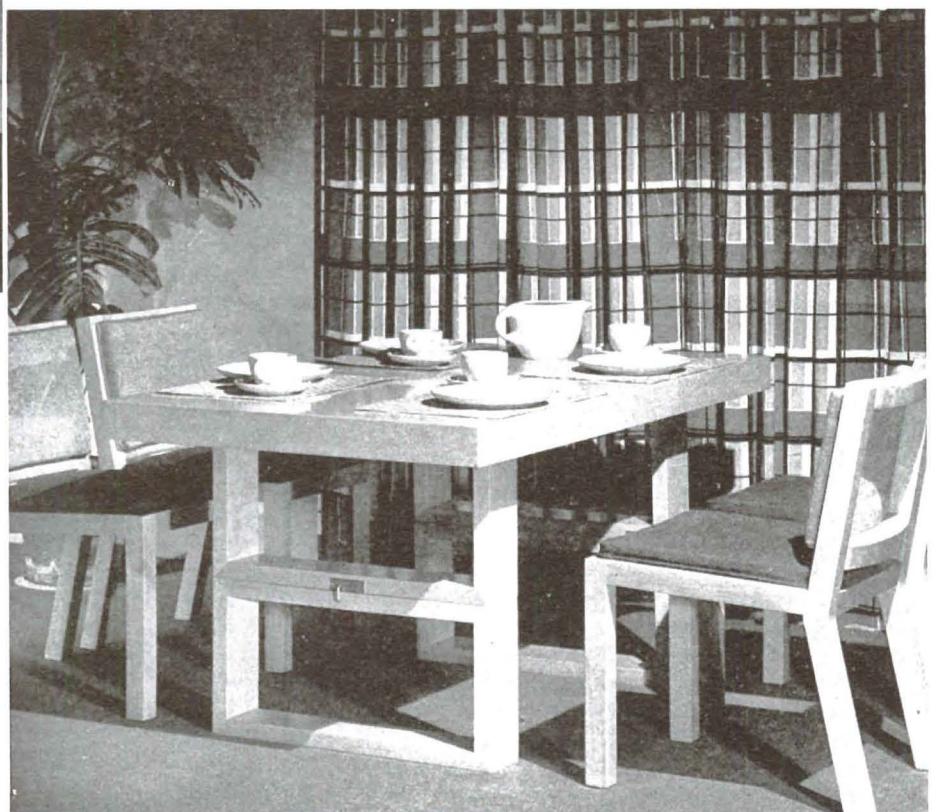
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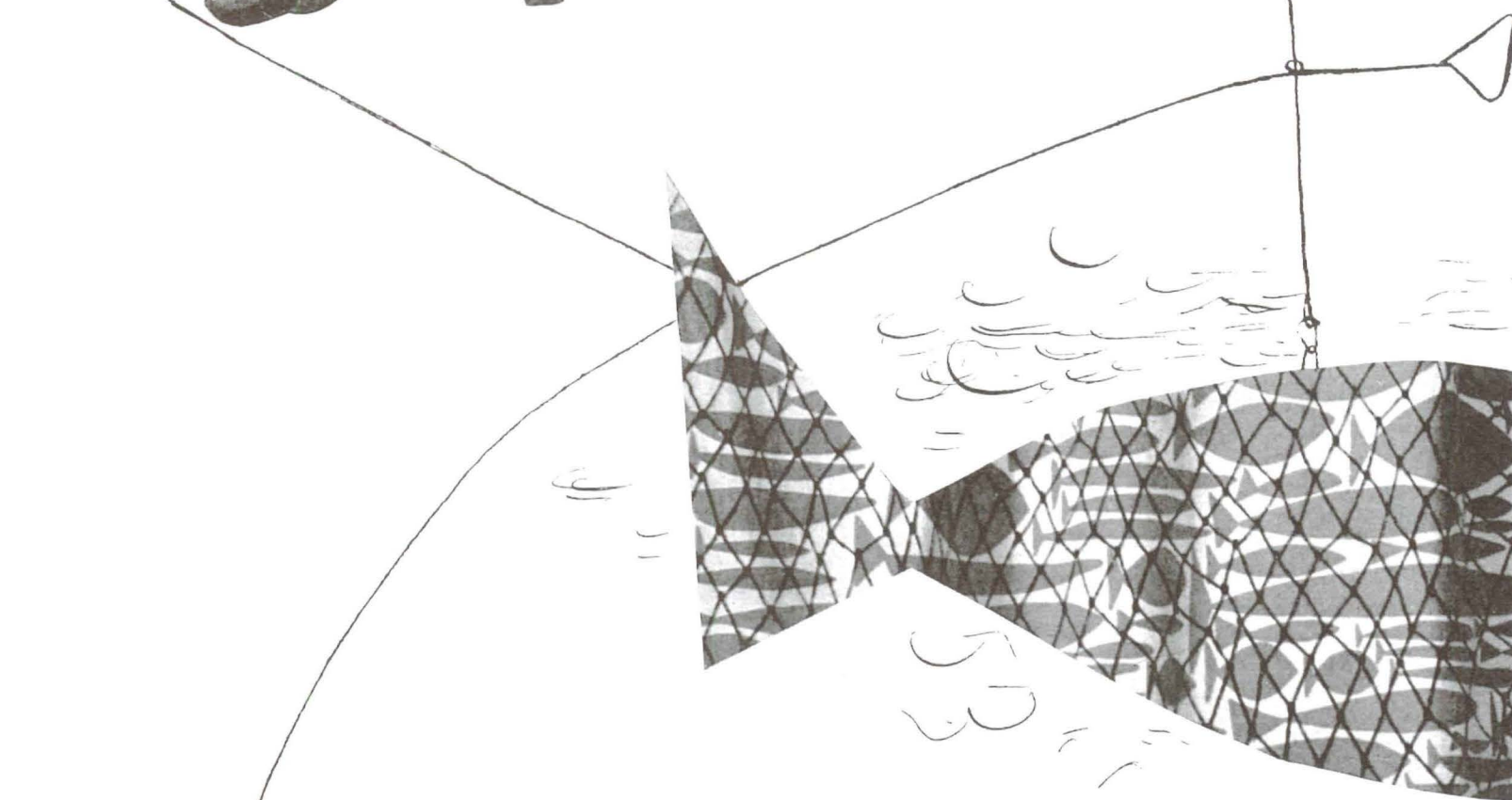
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One of the exciting things about the democratic system is its constant and unpremeditated renewal of faith which often occurs under the most preposterous circumstances and in the most unpredictable ways. The fact that most of us have so much to say about the "great inner wisdom of the people" indicates very clearly, however, that we are too often beset by frightened doubts that this renewal might not always arrive in the nick of time. Then, in a great rush, we get ourselves caught with our faiths down in the presence of a stunning reaffirmation which leaves us gaping and admiring and in love all over again.

In the sweaty welter of politics it is sometimes very difficult to see where **tactic** leaves off and **honest will** begins, but perhaps the real decision is made in that tremendous moment when each man steps into the little green cubicle that is his true political sanctuary. There, in those few short minutes, he is truly free, and if anyone has a doubt about what he wants to do with that freedom, November 2 would seem to prove pretty definitely that he knows where he wants to go.

This particular November 2 was the triumph of an idea and only incidentally the triumph of one man against another. It is not very important that the professional toter-uppers were wrong, but it is important that nobody seemed to notice the quiet, independent conviction with which the people made up their minds and completely disregarded the heavily loaded propaganda of assumed victory. It is important that the decision was arrived at not only on the basis of issues stated and unstated but also on the basis of an attitude toward a way of life. To us it indicated, among many other things, the renewed faith of the people in themselves, a faith in their own ability to face adversity with courage and an ability to undertake the great project of the future on a broad basis of cooperation with one another. It is as though they had, millions strong, looked at the face of this future and remembered that there was "nothing to fear but fear itself." It is also remarkable that this decision seems already to be digested and accepted as though it were a conclusion reached and fully decided upon in the secret conscience of every individual's personal identification with his democratic system. For the first time in three indecisive years American citizens made up their minds that what they wanted was "government for, by, and of the people." And they said it unmistakably and irrevocably.

Sixteen years is a long time in which an idea in active operation can be pretty well proved one way or another. It has been said that in these sixteen years the idea has grown old and tired. Certainly, it is possible that men have grown old and tired, and certainly some of them have grown increasingly confused. But the idea itself has grown consistently and reassuringly until it has now become a political value-system, a pattern of American life, an idea that supports the democratic principle of a modern world. That is one thing of which we can at least be sure.

For the first time since the end of the war one has a feeling that the people of the United States have settled their own confusions and are ready to proceed (rightly or wrongly) in a direction that defines progress in terms of modern logic. For the first time there seems to be a real awareness of a participation in the world community and an inevitable identification with it. It is as though a great collective mind had at last made itself up in relation to the long view of the future. American destiny has been waiting impatiently around the corner for three post-war years. Now it seems that we rush to embrace it with confident courage and to achieve through it our common purpose fashioned to a scale that contains the human measurement of all men.

At last we know that we no longer reject ourselves as citizens of a great country and a great world. We have made a kind of peace with our inner conscience and by that miracle of wisdom that resides so richly and unexpectedly in each of us we know that unity is more than a political slogan. We know it as a means to a confirmation. We know it now as the deepest root of common faith.

the contemporary art school

Douglas MacAggy

**director, The California
School of Fine Arts**

The keynote of a **contemporary** art school is hard to strike. For one thing, the weight of institutional history is cast against it. For another, the so-called contemporary spirit is not apt to be popular, whereas most schools depend on some public sympathy. From its official beginning in the Seventeenth Century, the institution for the training of professional artists has been preoccupied with a narrow view of the cultural heritage and the maintenance of a status quo. Its promotion and preservation of classicism against other thoughts and needs has amounted to a protection of rationalist, materialist and mechanistic modes of action. Whether or not the public reacts accordingly, there can be little doubt that a majority has faith in these modes. But this faith is not shared by a major group of contemporary artists.

Lewis Mumford points out that a mere handful of people in any age are its "true contemporaries." He qualifies the term by analyzing a given period into four component phases: mutation, dominant, recessive, and survival. Of these, the dominants and recessives characterize an age; but, if I interpret Mumford correctly, contemporaries constitute the mutation. He cites the Christian Church as an example in city culture, calling it a mutation in Rome before Constantine, a dominant in mediaeval times, a recessive in the Baroque city, and a survival today. (*The Culture of Cities*, pp. 74-5.) In the Nineteenth Century, the classicist art academy shifted from a dominant to a recessive position, and now it appears to be on the verge of survival. The Nineteenth Century shift coincided with the change from a rationalist to a materialist basis of outlook and operation. While the rationalist art patron seems to have recognized the value of classicism as a symbol of his view of the world, the materialist tended merely to regard art as an emblem of wealth (his measure of power) on common terms with any luxury commodity. By ignoring the formal symbol, the materialist devaluated classicism and demoted the cultural importance of the traditional art academy. During this century art educators have tried revaluations of their function which range from heroism to slipshod compromise. Attempts have been made to restore the art school to a dominant status by associating its training facilities with that cultural dominant called "business." But, if we are to accept Mumford's restrictive definition, successful efforts along this line can't be called "contemporary."

To find the contemporary, one must look for the mutation. I have suggested that the nature of vision in contemporary art is non-rational. It could be argued that non-rational faith is not scientific, and therefore pre-scientific, or regressive. It would follow that the art which I call contemporary is not a mutation, but a survival. This argument presupposes a validity of positive scientific reality as an ultimate stage in a sequential development of knowledge—a characteristic assumption about a dominant in any age. Mutations and survivals have this in common: both question the assumptions implicit in dominants and

recessives. The clarity of mutation is clouded in contemporary art by frequent references, in promotional and interpretive writing about it, to past beliefs and practices of magical and mystical character. These references import an air of survival into fresh researches. They may appear to invest the quest with whatever authority comes to knowledge that other people at other times got along very well without the narrow notions of science, but they obscure the pathfinding spirit of the contemporary. The distinction is that the mutational group is finding paths, or is in the process of forming them, while the survivalists pace back and forth along beaten tracks. Although the contemporary on occasion may yearn for a rationale, he is too absorbed in a search for altering circumstances to accept a system composed of already discovered material.

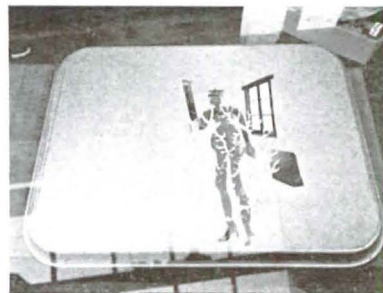
If we confine the problems of the contemporary art school to mutational interests, we can see more clearly the difficulties with which it is confronted. The obstacles may roughly be classed as financial, social, and educational. Financial support for a school usually comes from individuals and groups which are associated with the dominant phase of a period, and the angel is rare who would sympathize thoroughly enough with minority standards to risk his help. Also because society at large is chiefly concerned with the dominant phase, it would be hard to isolate potential students whose interests might be in line with those of the handful of contemporaries. Finally, since established systems are eschewed in the creative activities of the small group, conventional educational procedure would be inadequate.

The first two obstacles are formidable, but I think that the third can be overcome through revision. It is an obstacle only if we accept the traditional systems of art education as final. In these systems skills are developed step by step towards a predetermined type of form. Any deviation in the established procedure can be measured against an exactly foreseen conclusion—the stereotype which closes the system, and on which a premium is placed. Although the stereotype of classicist form had certain symbolic references, academic tendency has concentrated on commensurable aspects of the visible form. In contemporary form emphasis has shifted to the symbolic reference, and the visual symbol is regarded as the inevitable instrument of such reference. Attention is directed to meanings, and composition is less a matter of balancing this shape against that than it is a concern with the arrangement of meanings which are symbolized by such shapes. Visual material is manipulated in order to create meanings, and these meanings, as I have said, take place out of rational bounds. An adequate discussion of the great range of non-rational meanings, which would take in theories of their motivation and function in magic, mythology, mysticism and psychology, would take us outside the scope of this article. But an art school might indicate the character of this range. It could place the student in touch with the creative conditions, of the present, and distinguish the nature of these conditions from the assumptions and habitual influences of culturally dominant motives. It would not impose a ready-made set of visual arrangements or prescribed meanings on the intentions of students, but would inform the students about the ways of art in culture. This system of education would be closed, but open. In my opinion, respect should be paid at all times to the ultimate integrity of the individual artist, as much when he is a student as later. Pushed to the extreme, he must know his own mind—if you like, his own soul. Indeed, I believe that it is the function of the school to give him a shove in that direction. Too many schools take the easy road of exploiting the tendency of students to rely on parental authority in its often thinly sublimated form. Academic procedure is perilously close to the device of the father-symbol by which totalitarian societies profit. The individual is the artist—not the school, yet the latter can help to make the student aware of himself in relation to his surroundings.

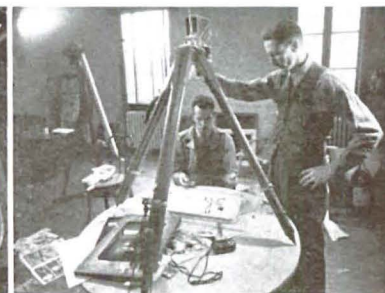
The student must find his way for himself, but not necessarily by himself. The contemporary art school may offer a sort of induction program. For a while at least it might function in a re-educating capacity. It may lead the student into ways which have been rendered un-

familiar by current dominant attitudes. For example, appearances are organized into certain shapes that are labelled "chair," or "tree," or "man," and these named shapes are identified with certain attitudes and activities which are limited to manners of living that belong to the dominant phase of the period. Identifications of this kind are so strong that other possible meanings are difficult, and often impossible, to reach. Shifts of appearance may open other parts of the mind and disclose new meanings. The language of vision is remarkably restricted in our culture. By encouraging a manipulation of appearances that are not so easily identified with standard meanings, the school might offer an experience to the student that is in the nature of a revelation. This practice has been introduced in one way or another in quite a few art schools during the present century. If I refer to its functions at the California School of Fine Arts, it is because I know it best. This school has a very broad curriculum which is addressed to a large number of students of varied interests and aptitude. As a consequence, many of its courses are given on a level with the dominant phase of our culture. Little remains in the plan, however, in the way of survival. The program includes workshop courses which relate design with community planning, courses which involve the social functions of photography, as well as detailed training in advertising and industrial arts. But the central coordinating feature of all its courses, including these, might be termed a contemporary attitude. Although the graduate may practise his skill in a dominant field, it is hoped that he will have reached an understanding of its significance in relation to all phases of current culture, not excluding the mutation. In common with students who tend towards the contemporary as an engrossing occupation, this graduate worked at the start in the manipulative experiments described in the foregoing paragraph. As all students begin to grasp some notion of the potentialities of visual appearance in terms of meaning and motivation, they increase this understanding through more limited and controlled phases of production and attitude. Once they have gained some awareness of the previously unfamiliar reaches of the mind in terms of visual language, they are prepared to reevaluate assumptions which confine the language to rational meanings. They experiment with traditional skills and concepts to learn for themselves their worth. Referring to the type of man which we have called contemporary, William M. Irvin, Jr. recently wrote that the artist studies the past "not to conform to it, not to acquire taste, but to discover loopholes for escape from its dead hand." (*The Dead Hand*, Metropolitan Museum of Art Bulletin, June, 1946.) He went on to say that "every great artist comes out of a long tradition. This is the reason that the greater an artist is the more devastating a critic he is of that tradition. Those who do not recognize this relation between the great artist and his tradition understand neither." It is in this light that students at the California School of Fine Arts may make exacting studies of anatomy, perspective, canons of proportion and composition. They investigate city plans, architecture, sculpture, painting, music, literature, politics, economics and the social role of the artist in cultures from the late mediaeval to our own. In the process they construct three-dimensional models, "perspective machines," and formal studies of the conceptual arrangements of each period. When they emerge from these courses, they have a substantial leverage for their continuing essays into the undiscovered regions of the mind.

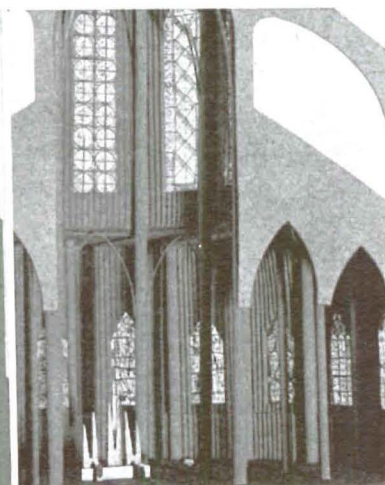
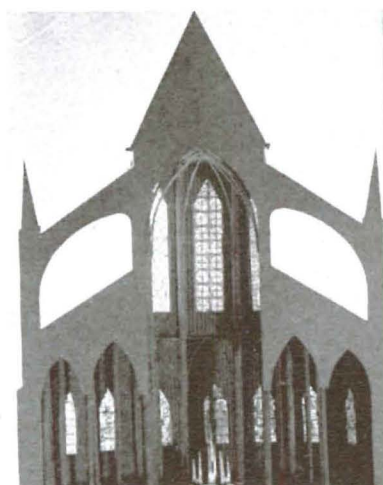
Except for the critical basis and certain particulars of methods, these excursions into tradition are not so very different from courses in the subjects at other centers of learning. But some other courses are, to my knowledge, complete innovations. One of these addresses advanced students of painting who lean towards contemporary interests. We shall conclude with a few remarks about this course. It is primarily concerned with the discovery and composition of meaningful imagery. The device of discovery is the making of a film. The students here have been through the preliminary and traditional studies outlined above. They are in a position to discern meanings in common objects without being victimized by the standards set by dominant habits. A "chair" may be more than a seat or a decorative unit. In the hands of these students the camera may become a disingenuous eye which penetrates veils of commonplace associations, dissolves cliché, and discloses unforeseen implications in a world that had been taken for granted. Although these painters incidentally learn something about movie-making, also they come in touch with an attitude towards visual material that may be of inestimable value in their own craft.



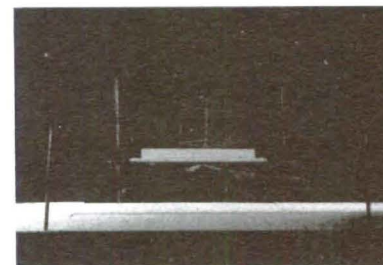
Detail of production scene. Animated sequence. Only part of the figure is shown in the actual frame.



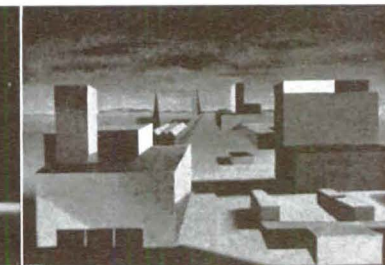
Production scene. Animated sequence. For purposes of this production the simplest arrangement was adequate. A tripod lashed to a table and camera perpendicular to working surface. Left to right: student Charles Campbell and instructor Sidney Peterson.



Concepts of the Gothic are scrutinized through constructions by students, along with studies of musical and literary form, town plans, and political and economic structure.



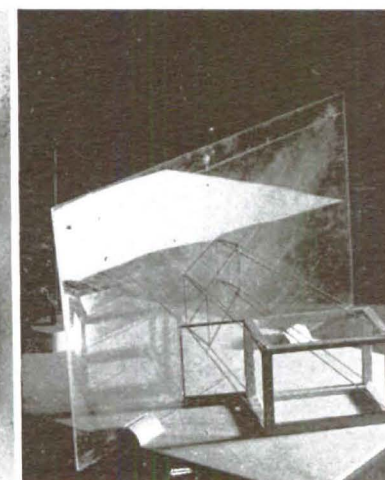
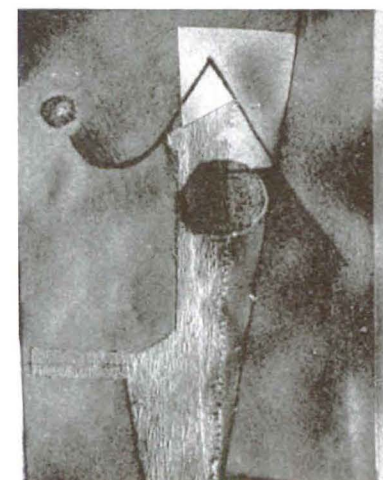
The "dead hand" of Renaissance space control illustrated in one aspect by students through three-dimensional diagrams.



Studies of traditional space control provide leverage for more creative explorations of "mutational" character.

All students start by exploratory exercises in allusive form in order to divest themselves of "dominant" habits and expectations, and to open vistas of the "mutational" phase of our culture.

Three-dimensional diagrams.

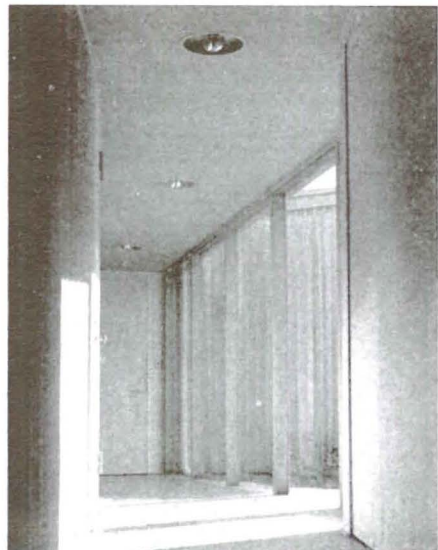




COUNTRY HOUSE IN MAINE

HARRISON & ABRAMOVITZ, *architects*

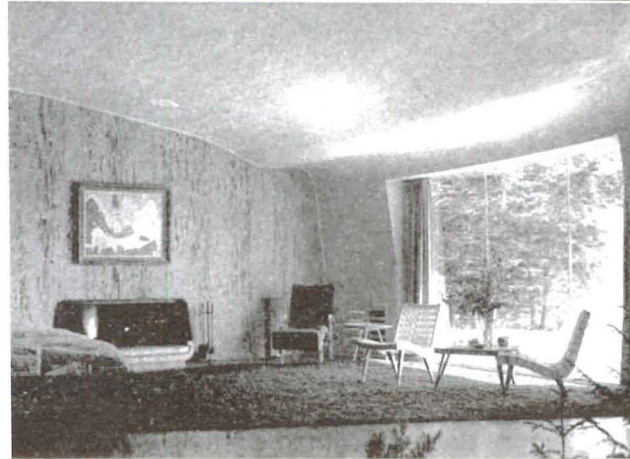
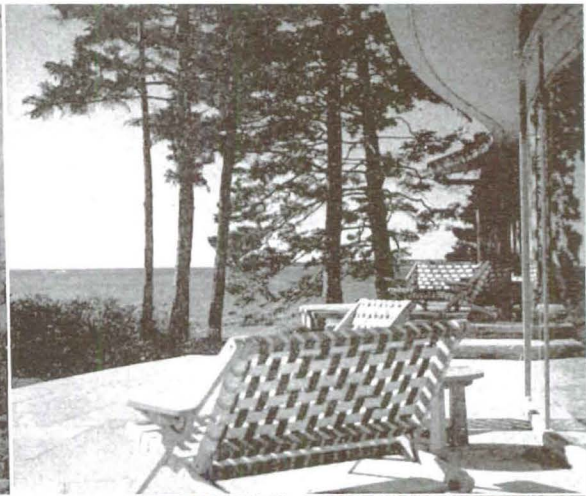
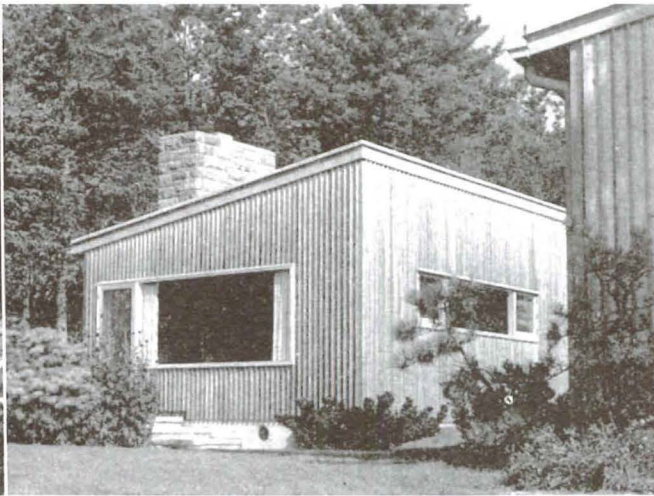
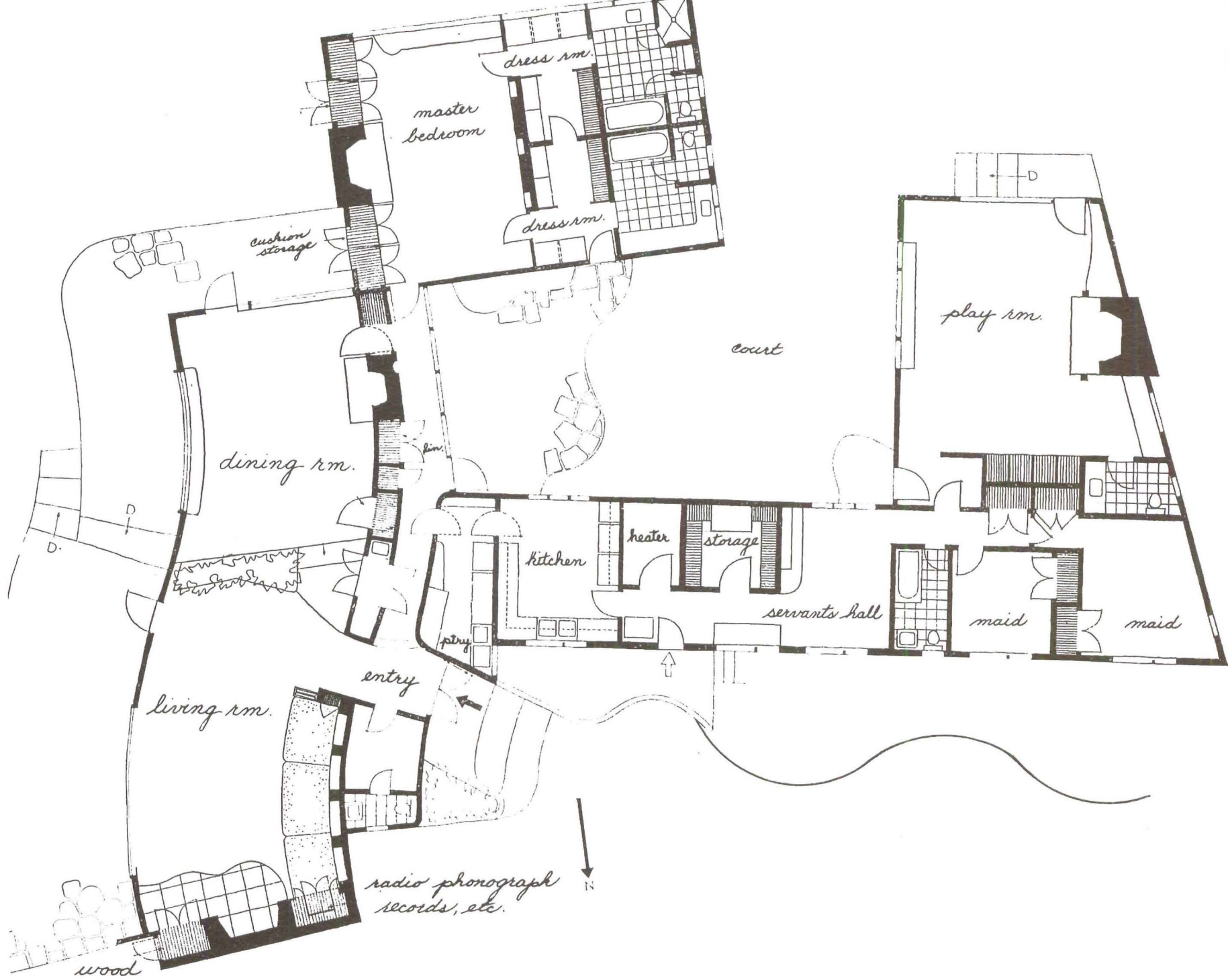
photographs: Shirley C. Burden

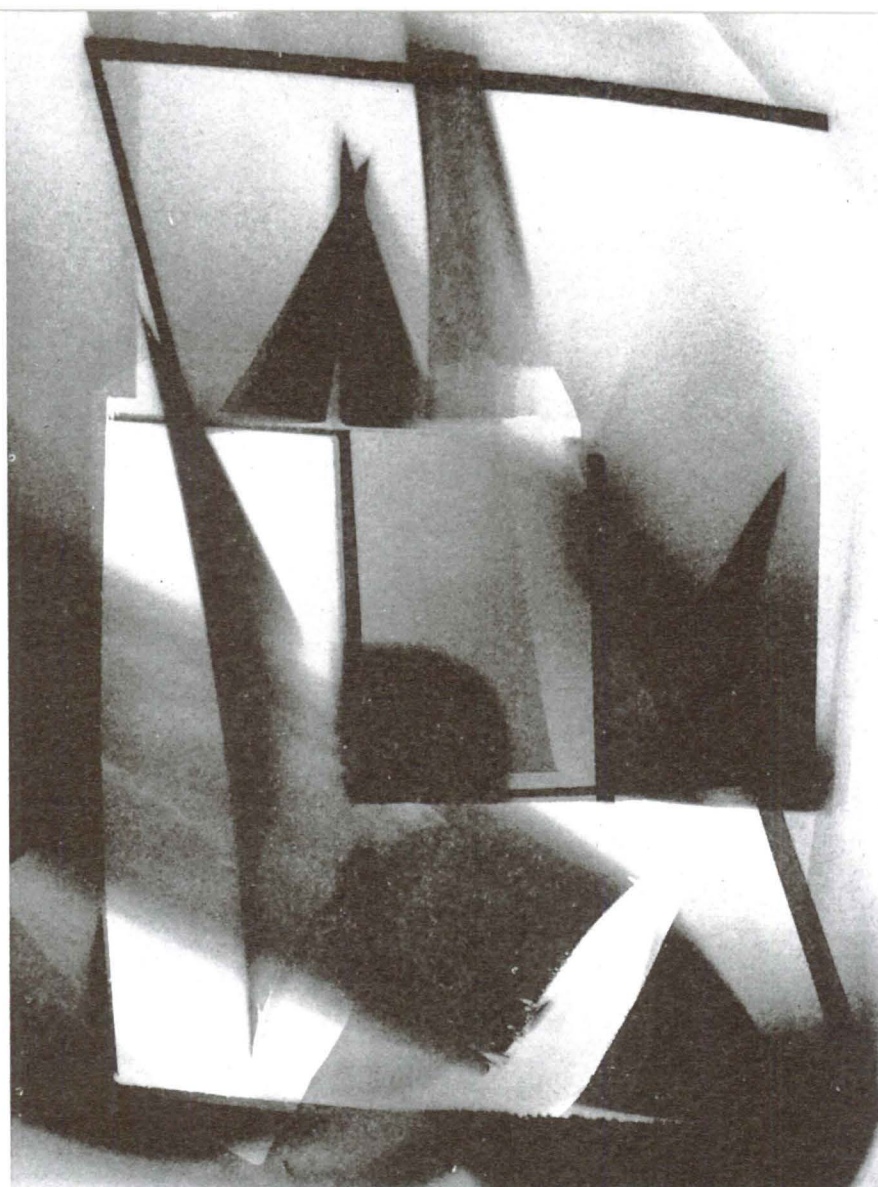
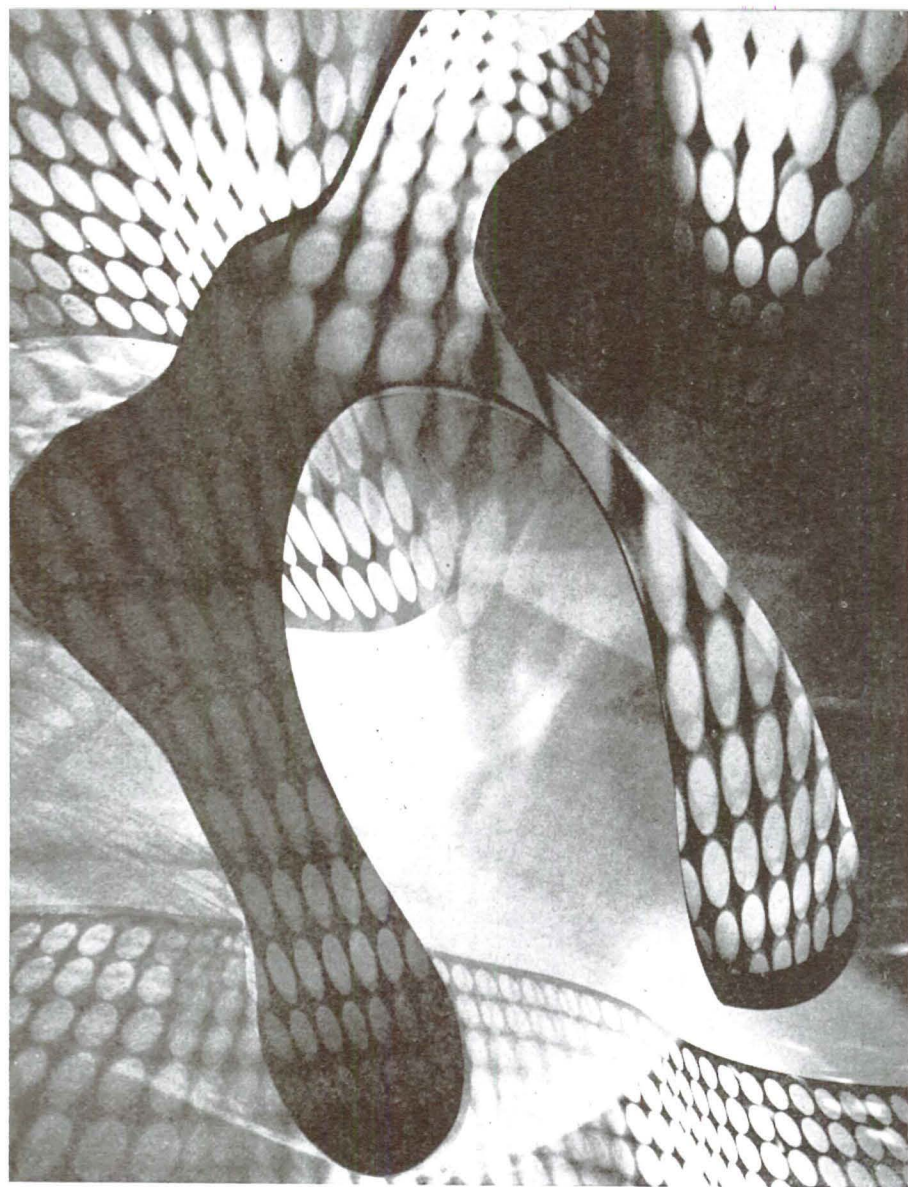


The house was designed as a summer living center for Mr. and Mrs. William Burden, their children and their guests. The children and guests live in adjacent cottages along the water front. With this living program established the reason for a large service wing, playroom and generously sized living-dining room becomes apparent.

The house is situated on a small peninsula—the sea on two sides, to the east and south, which commands a view of the approaches to Northeast Harbor in and out of which there is a great deal of fishing and pleasure boat traffic. From the house site, there is a fine view of the Cranberry Islands. A wish to take advantage of these natural advantages together with a desire to build a house of native materials: granite, pine, etc., established fundamental practical criteria for the design of the house.

The clients wanted a modern house and they wanted to solve their special living problems as outlined above. They had definite ideas about appearance, built-in features and decoration. The house, as built, successfully incorporates their ideas on these subjects and, from the architects' point of view, is also a fair expression of the design and esthetic principles on which the work is based.

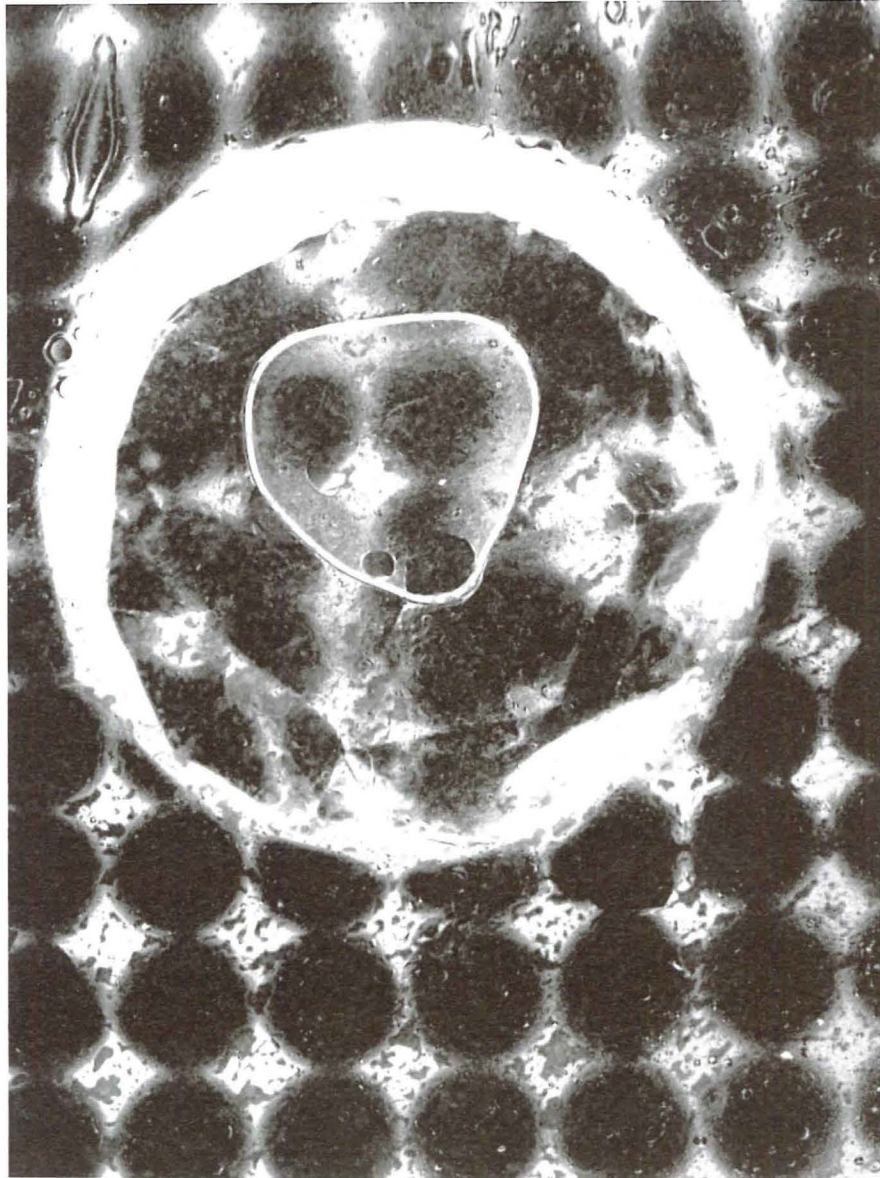




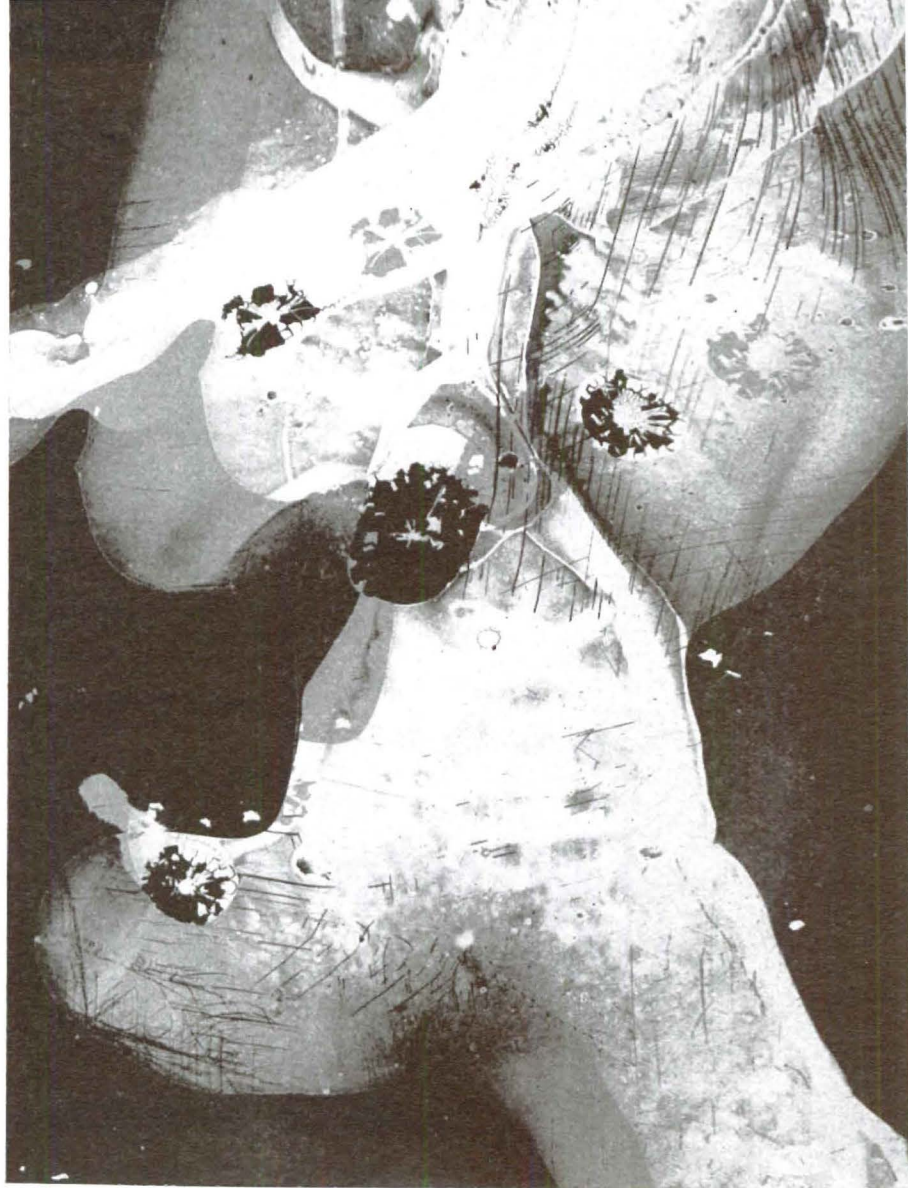
P H O T O G R A P H Y B Y



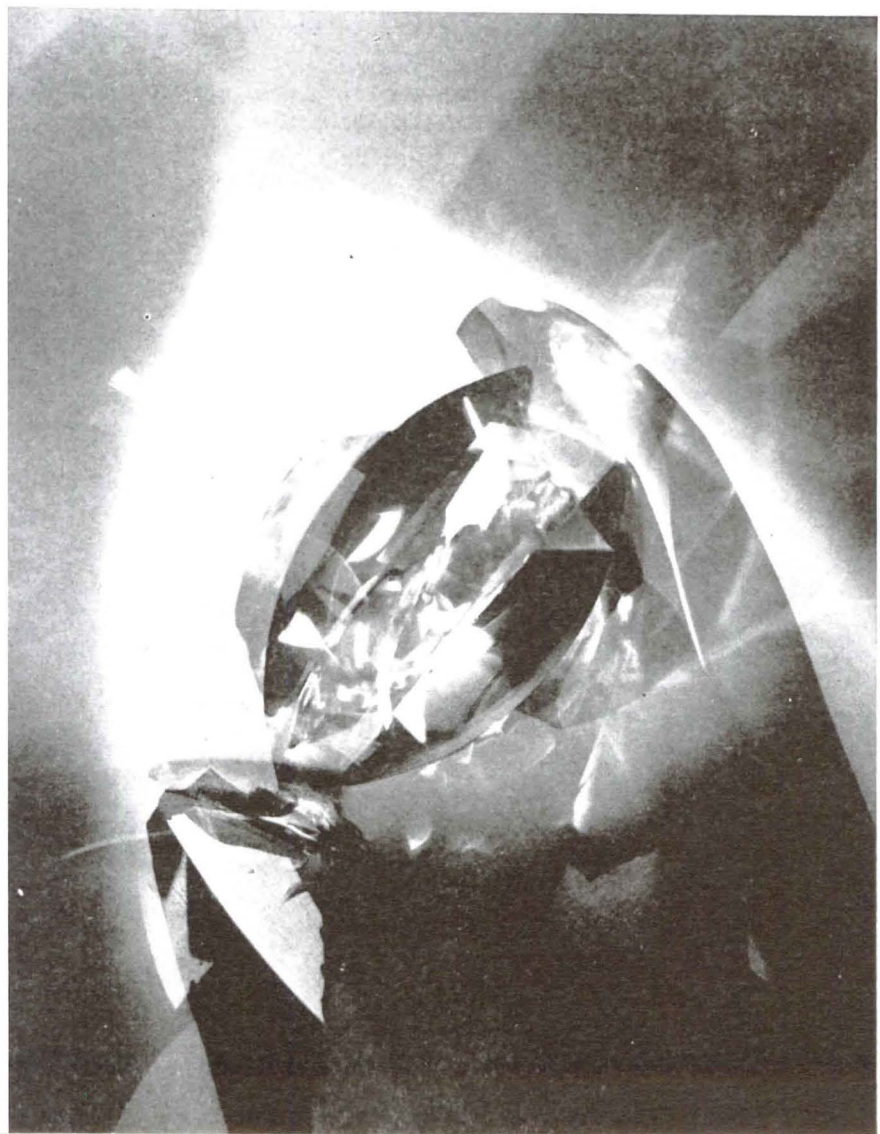
Creative photography is reaching for a new poetic plateau. Instead of the fixed images that all observers saw alike, images are being produced that fluctuate with observers' background and mood. Like all poetry these signs are multi-dimensional and capable of many interpretations. They operate in that area between objects known and objects discovered. Light is used to create, reveal, emphasize, distort, hide, select, startle, and intrigue. Light is specular, diffused, reflected, refracted, diffracted. — Arthur Siegel.



A R T H U R

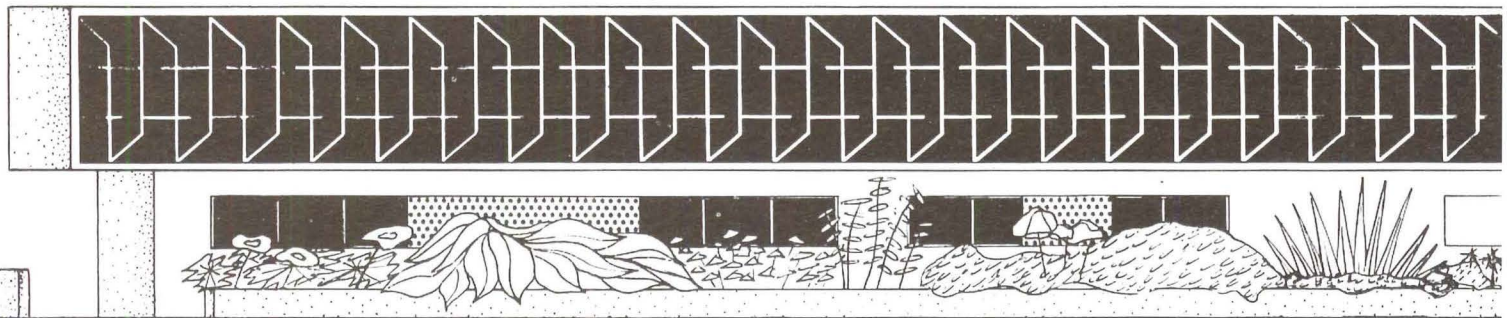


S I E G E L



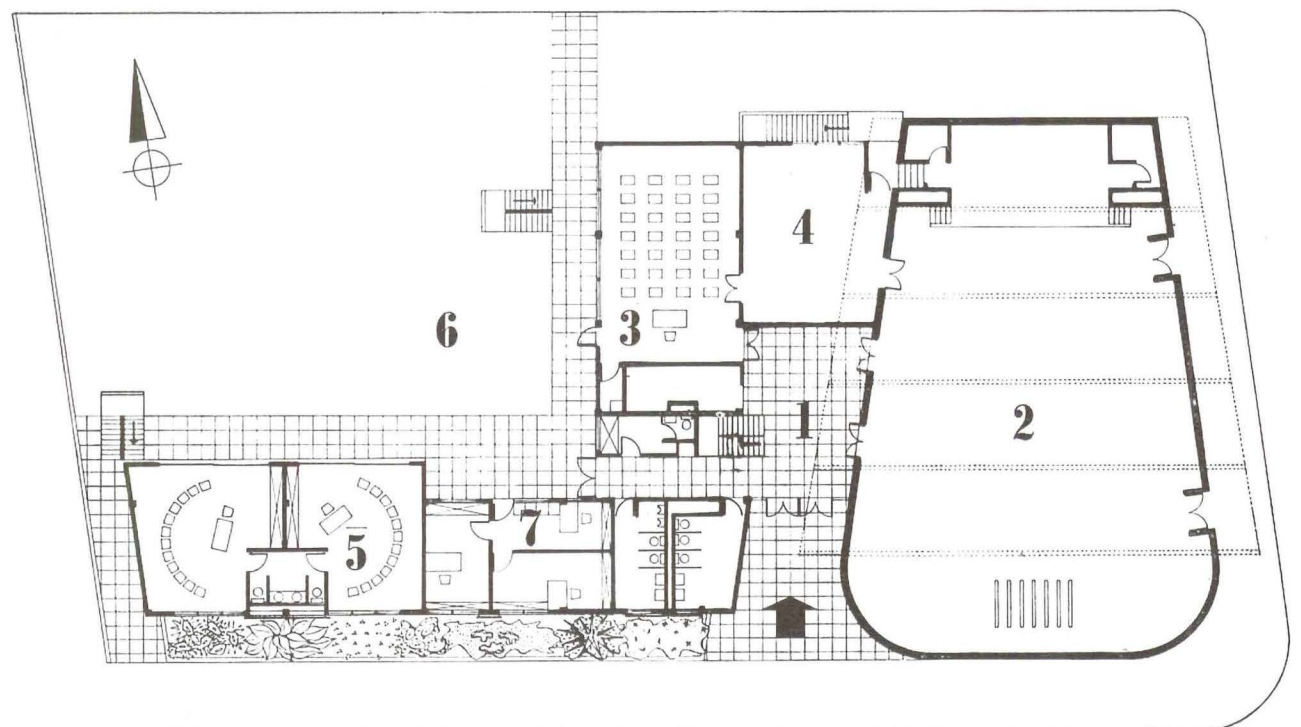
school and community center

AN EDUCATIONAL INSTITUTE FOR A COMMUNITY GROUP



FIRST FLOOR

- 1. Lobby and exhibition area
- 2. Auditorium
- 3. Meeting and banquet room
- 4. Kitchen
- 5. Kindergartens

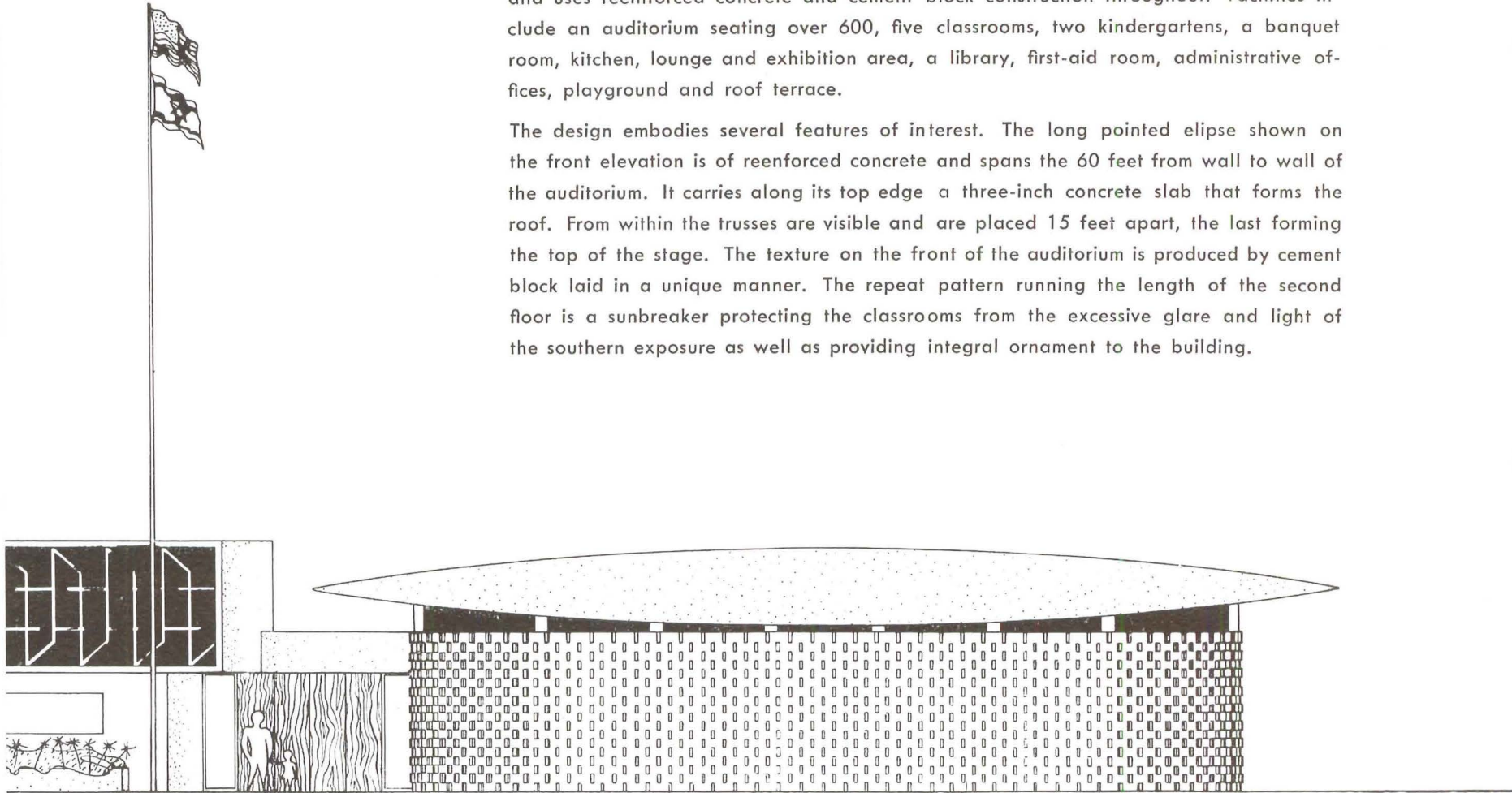


ALVIN LUSTIG, *designer*

This new building, now under construction for the Labor Zionist Movement, was designed to provide adequate facilities for the educational and social needs of the Institute of Jewish Education.

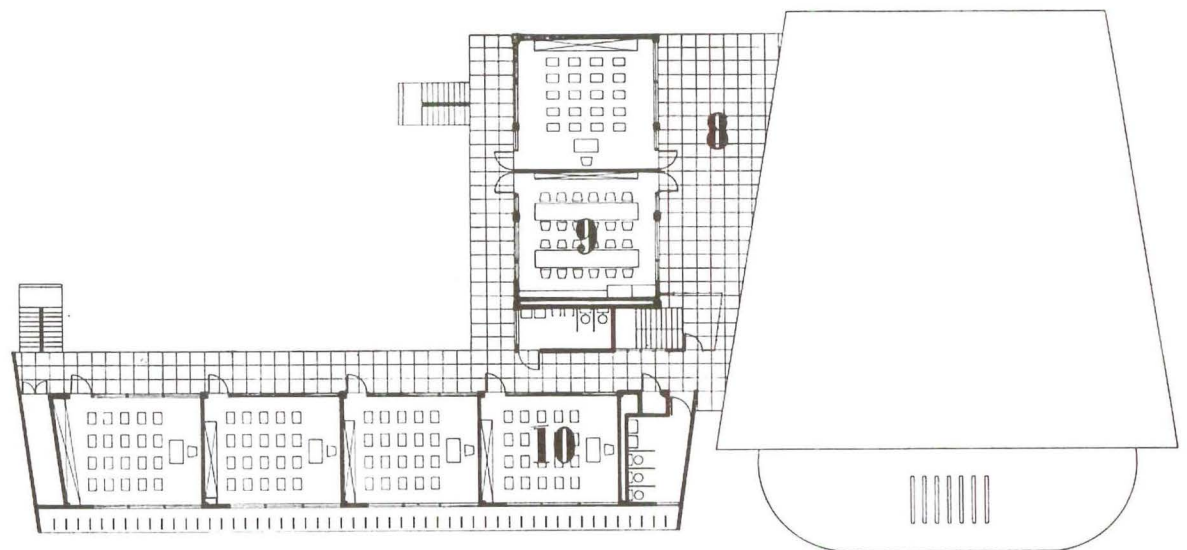
A simple, direct building that would embody the most advanced planning and equipment, expressive of the rising spirit of these people, was required. It is two stories high and uses reinforced concrete and cement block construction throughout. Facilities include an auditorium seating over 600, five classrooms, two kindergartens, a banquet room, kitchen, lounge and exhibition area, a library, first-aid room, administrative offices, playground and roof terrace.

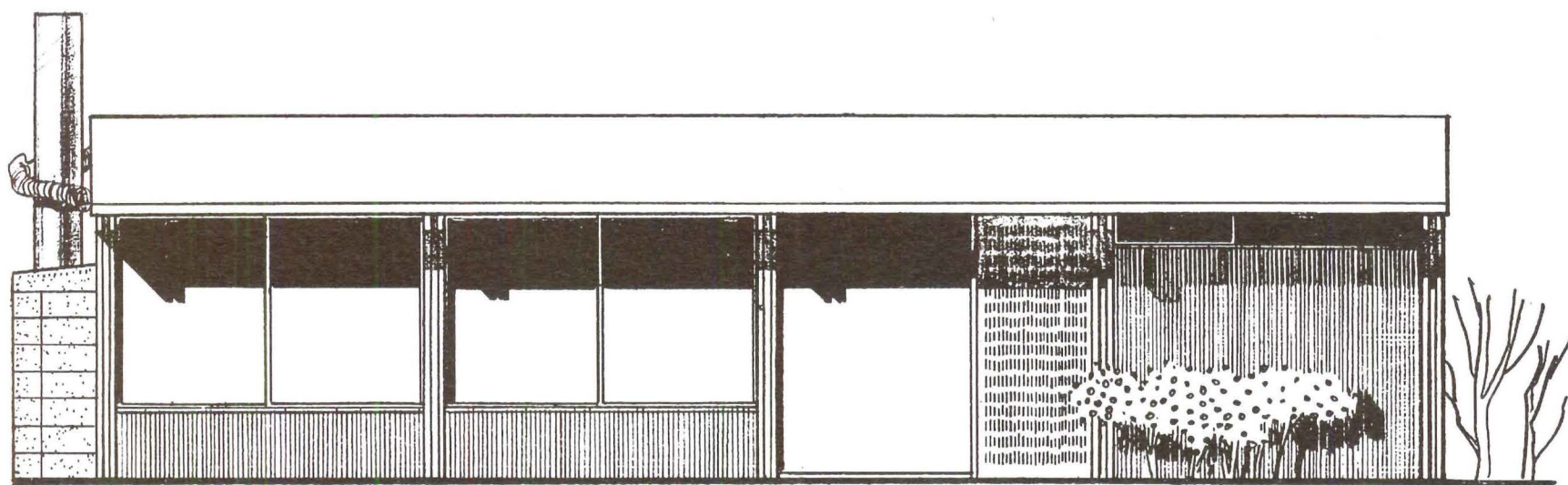
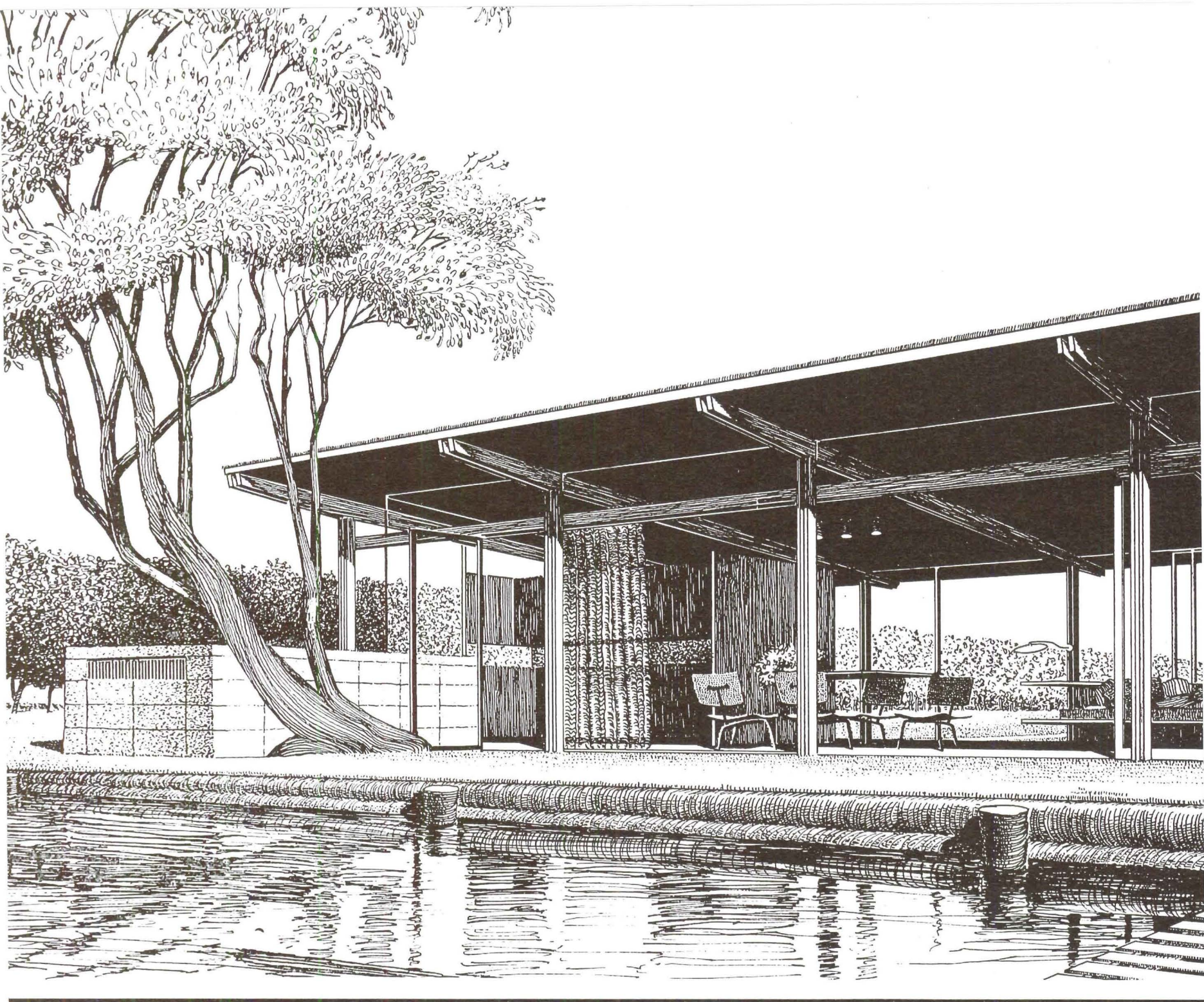
The design embodies several features of interest. The long pointed ellipse shown on the front elevation is of reinforced concrete and spans the 60 feet from wall to wall of the auditorium. It carries along its top edge a three-inch concrete slab that forms the roof. From within the trusses are visible and are placed 15 feet apart, the last forming the top of the stage. The texture on the front of the auditorium is produced by cement block laid in a unique manner. The repeat pattern running the length of the second floor is a sunbreaker protecting the classrooms from the excessive glare and light of the southern exposure as well as providing integral ornament to the building.



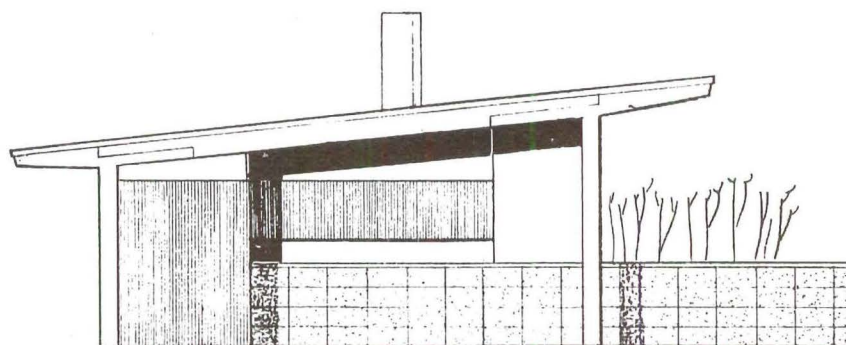
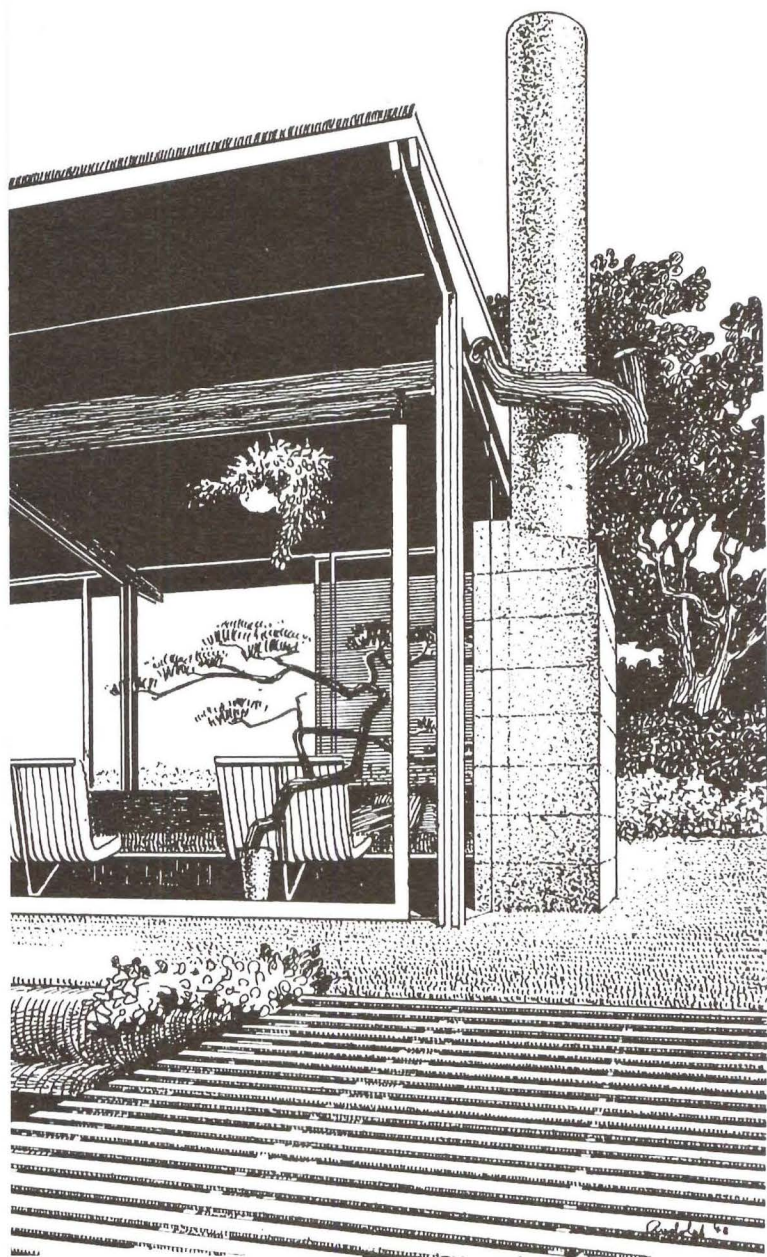
SECOND FLOOR

- 6. Playground
- 7. Administrative offices
- 8. Terrace
- 9. Library
- 10. Classrooms

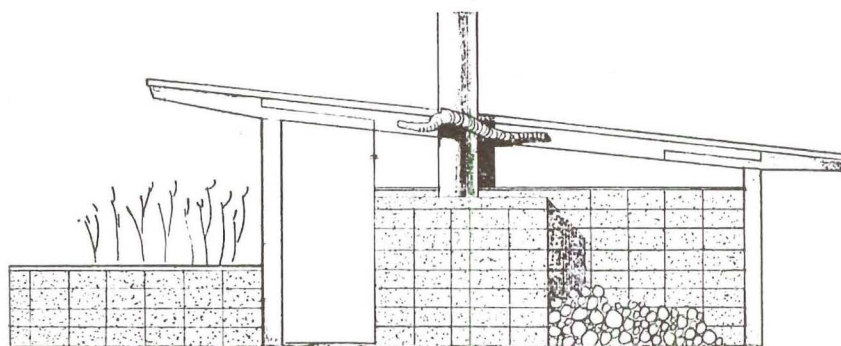




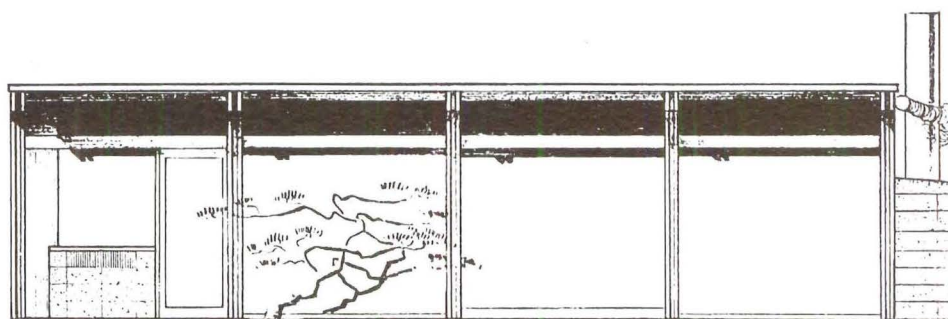
EAST ELEVATION



NORTH ELEVATION



SOUTH ELEVATION



WEST ELEVATION

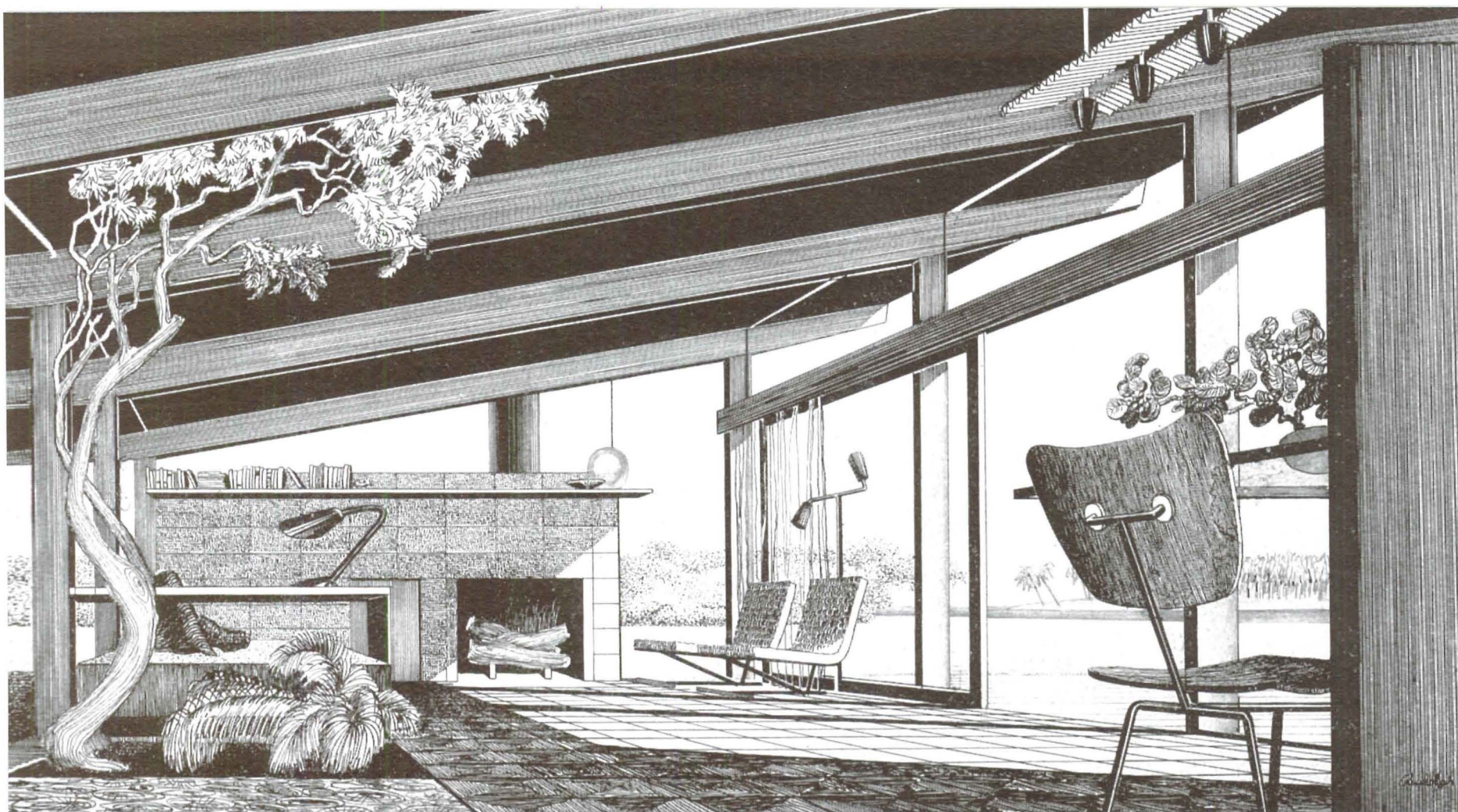
The house is to be built on a lot with 75' frontage on one of Sarasota's numerous bayous. The client desired to build a one-room house allowing for a number of different additions. If things went well a bedroom wing and dining room could be added, or it might be decided to use the present structure as a guest house or rental unit and build a completely new home for the owner on the same lot. Considering these unknowns, the present structure has been placed in one corner of the lot about fifteen feet from the bayou to retain the view for any future additions.

A combination of modules has been used, each based on the natural dimension of the material involved. Eight feet has been chosen for the roof structure, because that is the maximum span for 1 5/8" tongue and groove mill construction and it eliminates roof timber wastage. However, the floor plan has been based on a one-foot module in order to use grass matting as a covering. The masonry construction, confined to the fireplace wall and the aerator, has been based on a sixteen-inch module. The coordination of these units creates the design, yet control had to be maintained over the final proportions as a whole. The roof has been treated as one plane. Only glass touches this roof plane, producing the sen-

house in florida

RALPH S. TWITCHELL
architect

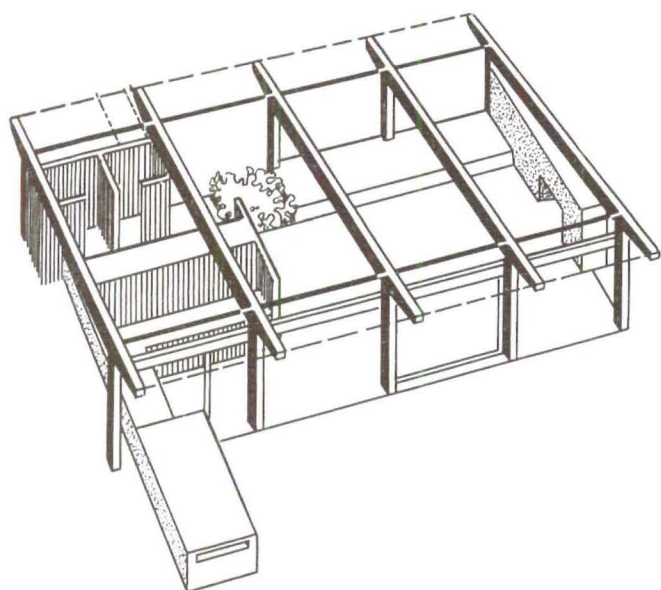
PHILIP M. RUDOLPH
associate



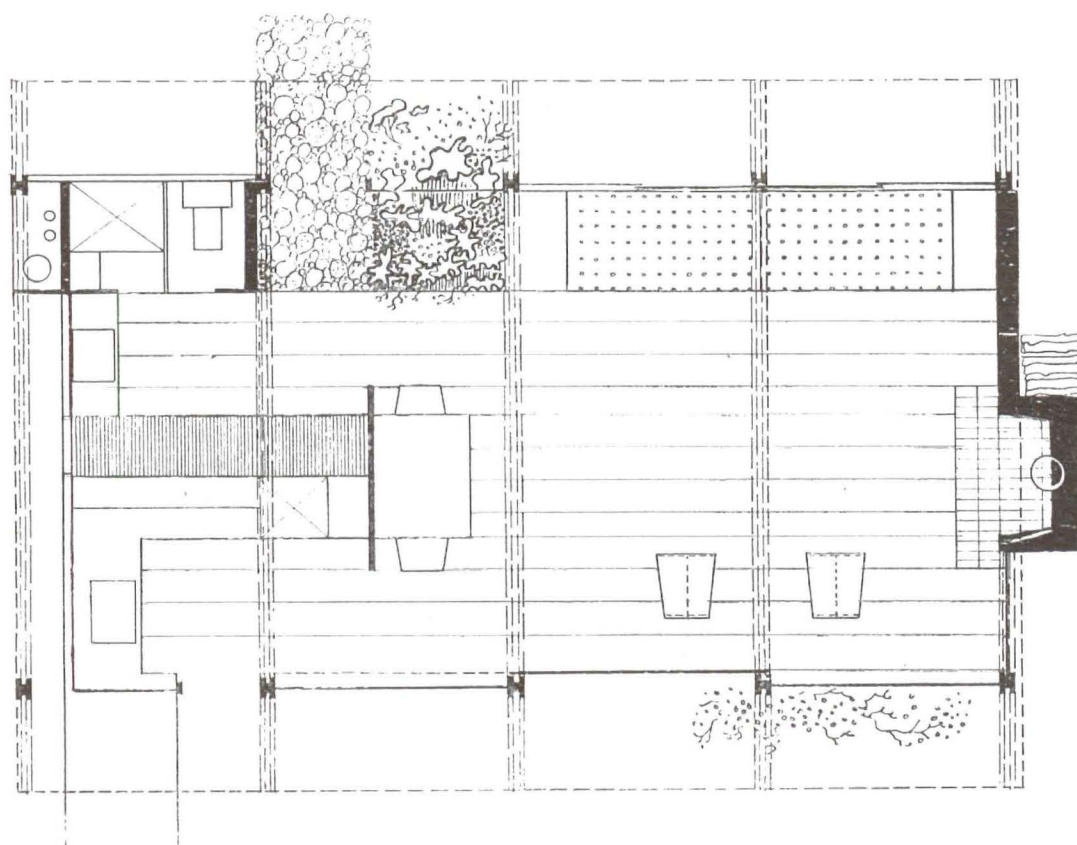
sation that only the slender columns hold it to the ground. No interior partition extends to the roof, so that there is a maximum feeling of space. The fireplace wall is constructed of lime block, which is similar in construction to the usual concrete block, except that there is considerably more lime and occala rock in the mixture, producing a much more dense and infinitely better colored block. Florida's best native wood is cypress and has, therefore, been utilized.

The fireplace spit is operated by an electric motor from a discarded fan. The stack has been reduced to a terra cotta flue lining protected by a transite pipe, placed outside the main structure to simplify flashing as well as roof framing. The stack is held to the main structure by the branch of a tree. An outside door to the wood storage is provided adjacent to the fireplace.

The client, an experienced superintendent of construction, desired to do at least 90% of the labor himself. On this basis the usual relationship of labor to material has been reversed. All material has been reduced to a minimum, but the indulgence of many extravagances has been permitted by skilled labor, which is the key to the whole design. The structure has been thought of in terms of what could be fabricated in the client's existing garage to utilize as much of his spare time as possible. Component parts make up the structure but not in the sense of many parts duplicated as in mass pre-fabrication. Thus the columns and beams, door and window frames and storage units have been assembled in the owner's garage. This channeling of spare time towards a useful end certainly has parallels among many Americans.



CONSTRUCTION PLAN



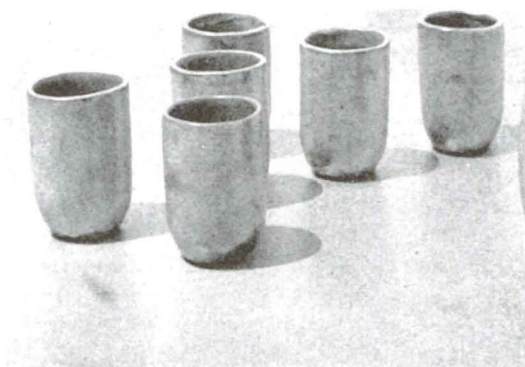
pottery by polia pillin

In pottery man creates a stone. In the raging crucible of fire, air, and earth, a rock is made which brings into the home an emphatic sense of the outdoors—volcanic paleontology in molten glazes on a red body—history in textures of crawling glaciers and petrified forests. That a lump of clay could be frozen into a thing of rhythm and beauty, of infinite form and texture, fascinated me. 'I liked the dignity and strength of modern Scandinavian potters, whose forms were defined by the limitations of the potter's wheel. I sensed in Chinese and Japanese workmanship the devotion of artists who fused into flint and ore the elemental and mysterious quality of nature.

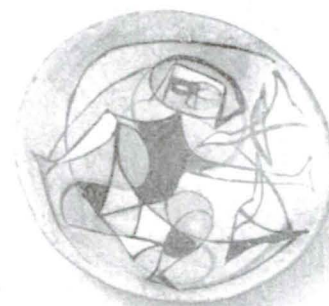
Stimulated by this ideal, my husband and I started making pottery in our Chicago apartment. We made room for clay crocks under the sink, a drying space in the pantry and a home-built electric kiln. Soon we felt that our spare time was insufficient for any serious accomplishment. A fascinating hobby had become an occupation that took most of our time and energy.

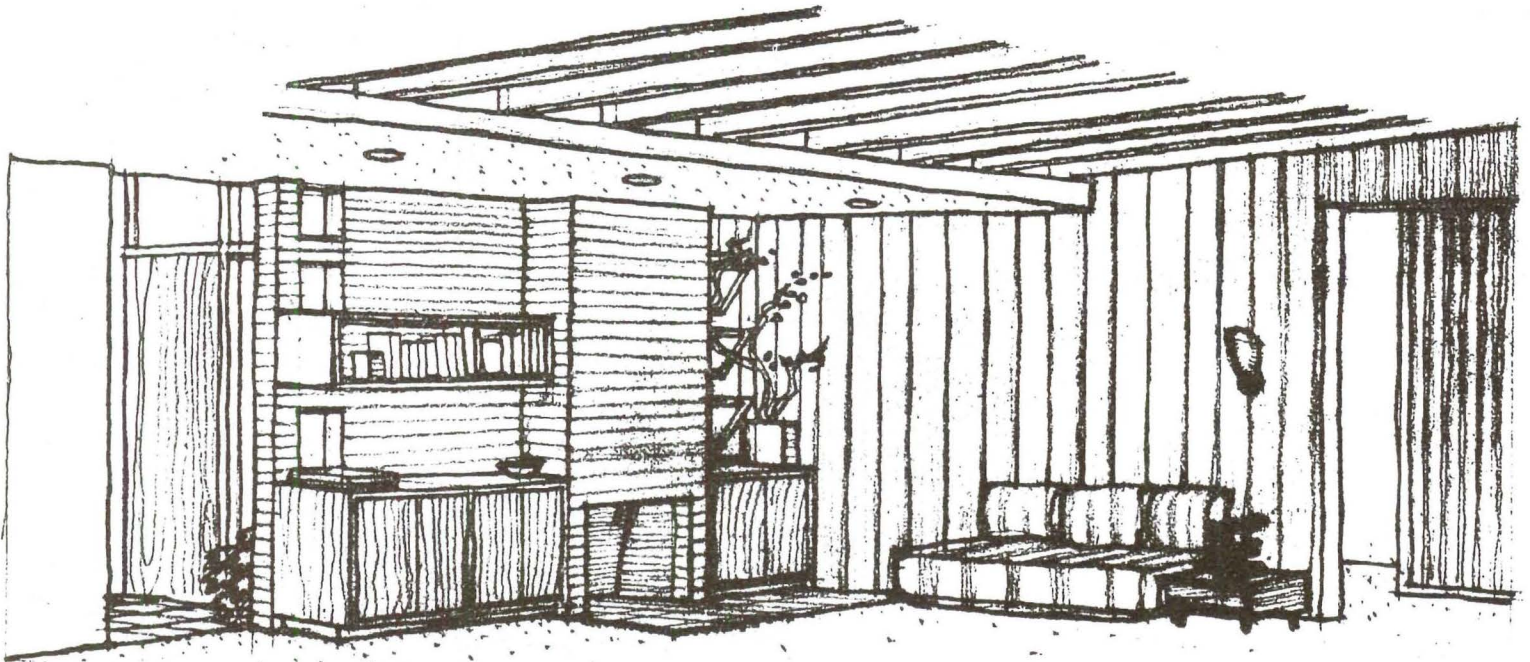
Discovering that a considerable market existed for our ware, we decided to engage in the craft professionally. A garage in Los Angeles now serves as our shop. Our equipment is still primitive. Everything is done by hand, and all ingredients, including clay, glazes and engobes, are developed in our workshop. For example, we stain clay with various metallic oxides, cobalt oxide for blue, chrome oxide for green, et cetera, producing an endless range of hues and tints with many possibilities for exciting background textures.

There has been much to learn, (Continued on Page 57)

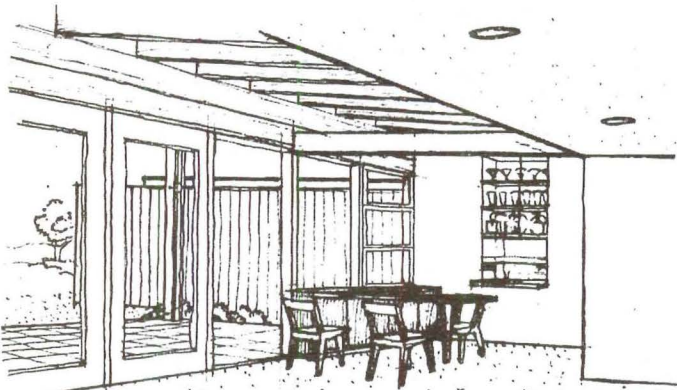


photographs: Milah Birnie

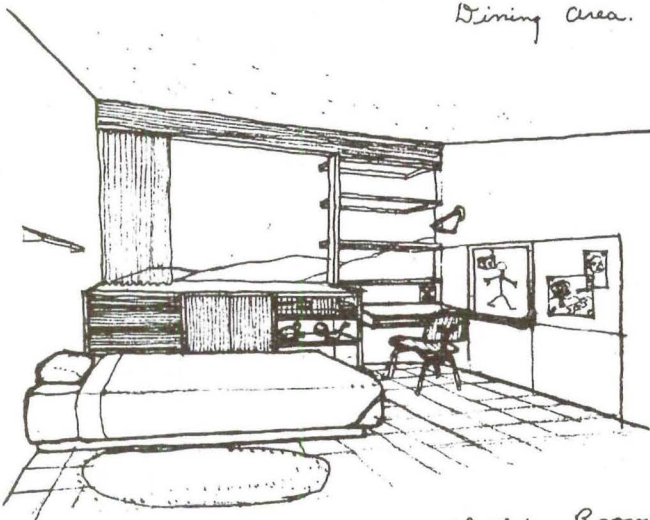




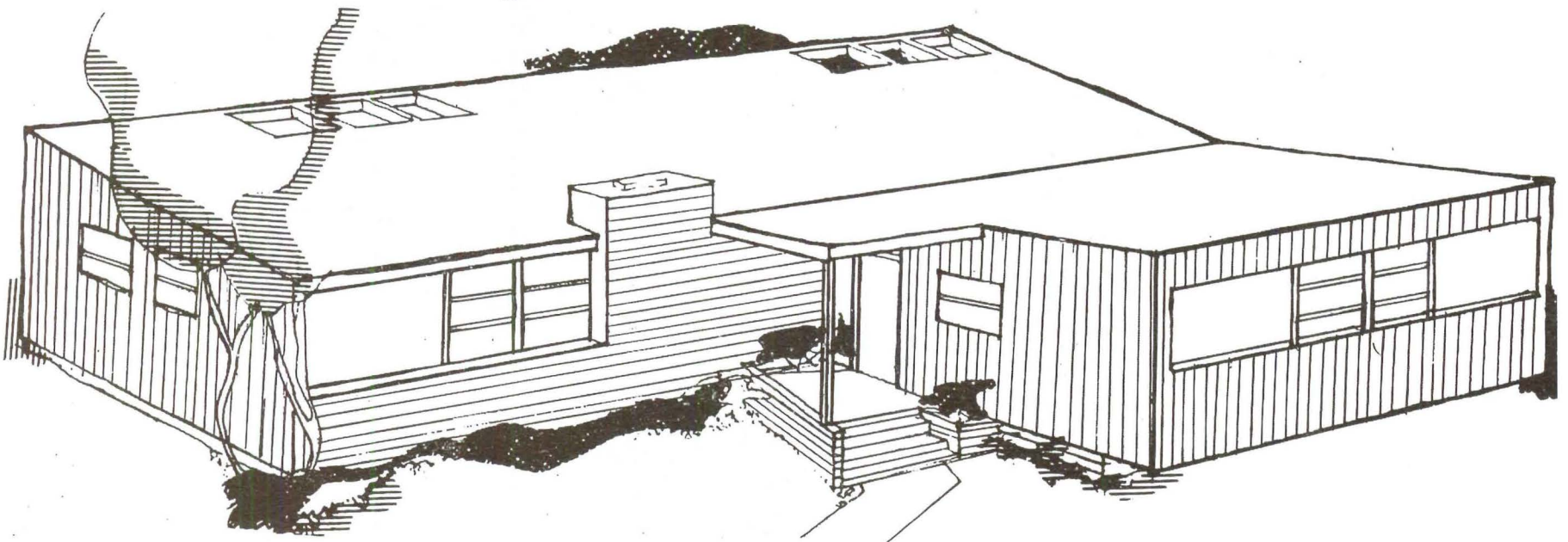
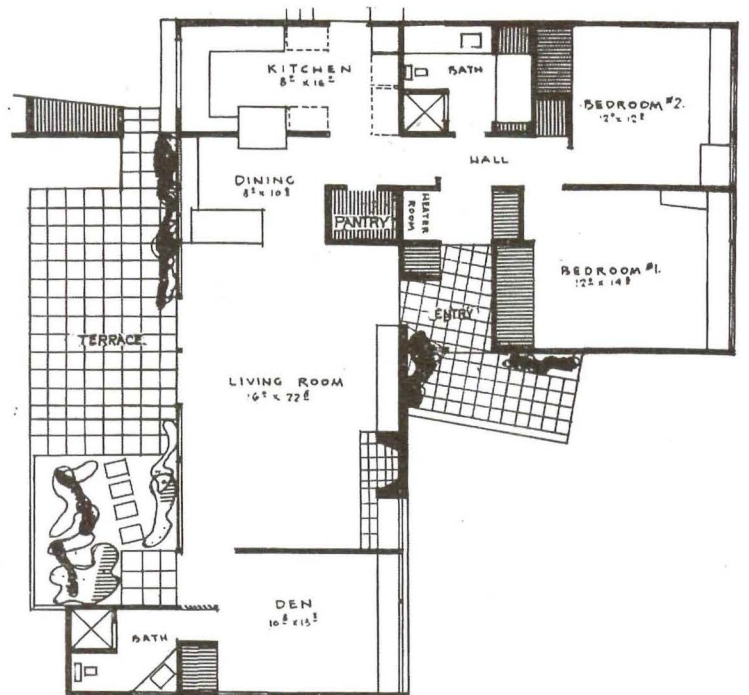
Living Room.

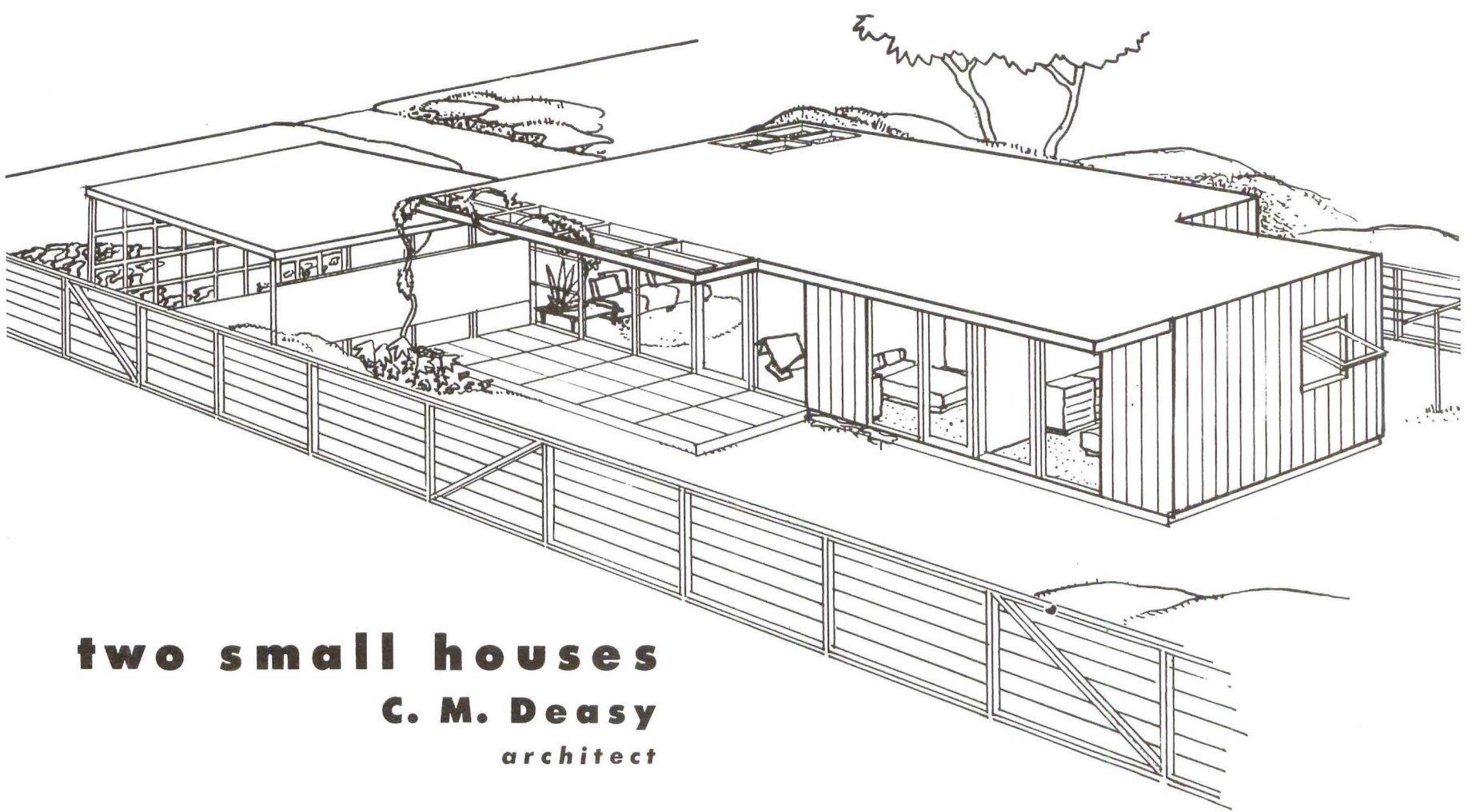


Dining Area.



Child Room.





two small houses

C. M. Deasy
architect

RIGHT

The term "Prefabricated Housing" has been applied to everything from a completely packaged house trailer to a pile of ready-cut lumber. This solution falls somewhere in between. Although this house has been fabricated abroad, it has been planned specifically for Southern California's normal, minimum fifty-foot lot.

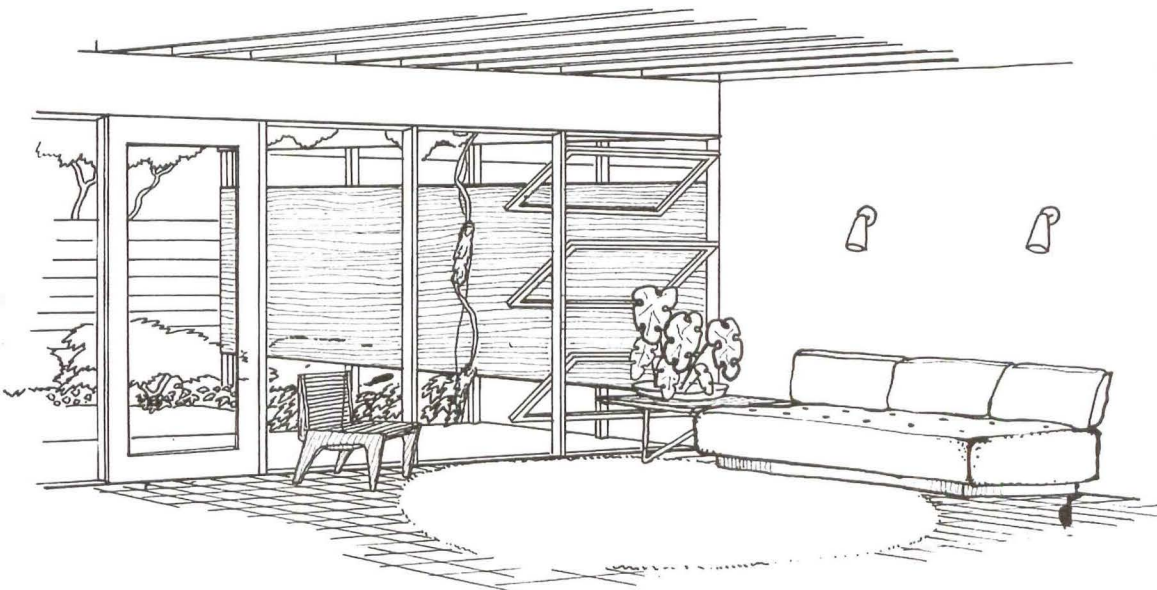
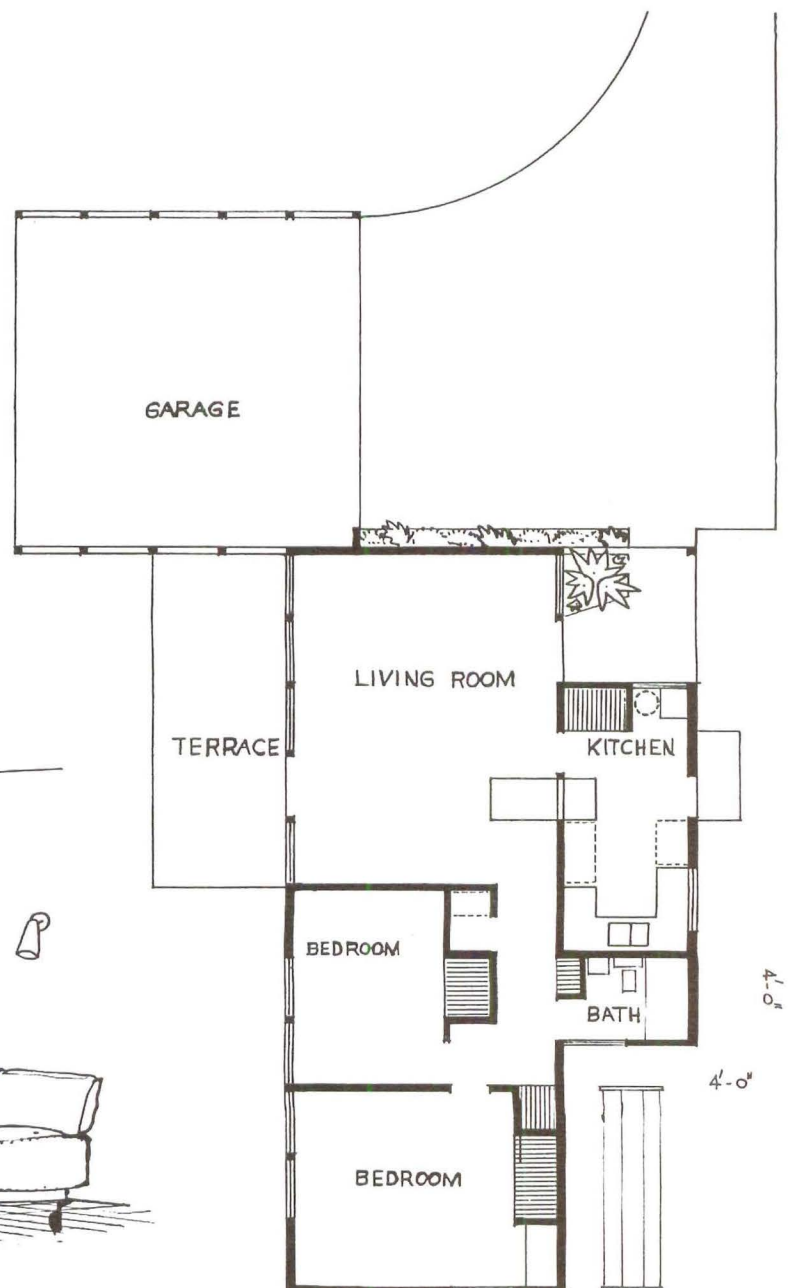
The principal rooms are oriented to a side garden and terrace, while all service facilities are grouped adjacent to the service yard. Thus the service area is completely isolated, and, if the family lacks the time for outside work, responsibility is limited to maintenance of the side garden. If desired, the remainder of the lot can be permanently planted.

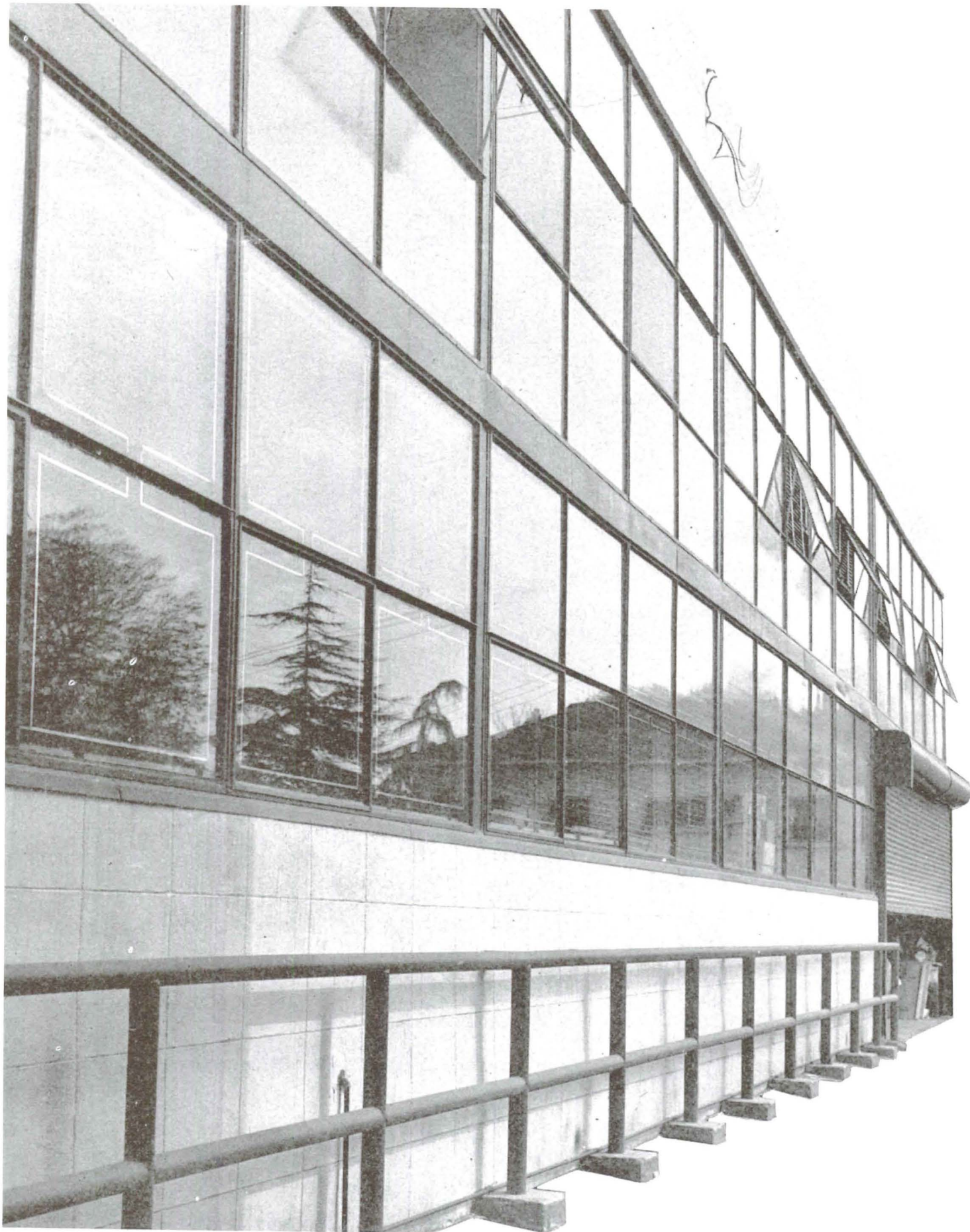
Planning was based on a 16'-48" module, largely because the normal 16" stud and joist spacing is familiar to local labor, a large erection cost item. All other prefabricating techniques will be in accordance with Scandinavian standards.

LEFT

Topping a ridge, the site for this house provides a dramatic view of Silver Lake to the east, and the principal rooms and outdoor living spaces are grouped on this side. The bedrooms and den, overlooking Hollywood to the west, are glazed with solex, heat-reducing glass. No room is to be a circulation thoroughfare.

Careful attention was given to providing facilities for the child, a play-house and a paved play-yard under the kitchen windows and child's room with durable linoleum wainscot, asphalt tile floors, and built-in work table. The den provides facilities for overnight guests and, in addition, is equipped as a sewing room with appropriate cabinets, full-length mirror and lights. An additional bedroom is contemplated to the east of the den, and the three-quarter bath, den, and bedroom will become a master suite as the family increases.



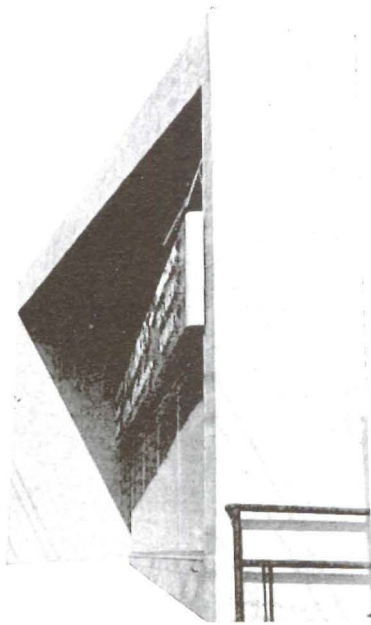


This building, which occupies a lot with 45' street frontage and 123' depth adjoining a 20' alley on one side, consists of two floors, the first to be used as a sales and display room, the second as offices.

For maximum flexibility of room arrangement a light steel construction was devised which permits clear spans across the entire 44' width of the building on both floors. Expanded 24" steel joists set 4'-0" on center were used with 2" x 6" tongue and groove diagonal sheathing for both the second floor and the roof. All interior partitions are non-bearing

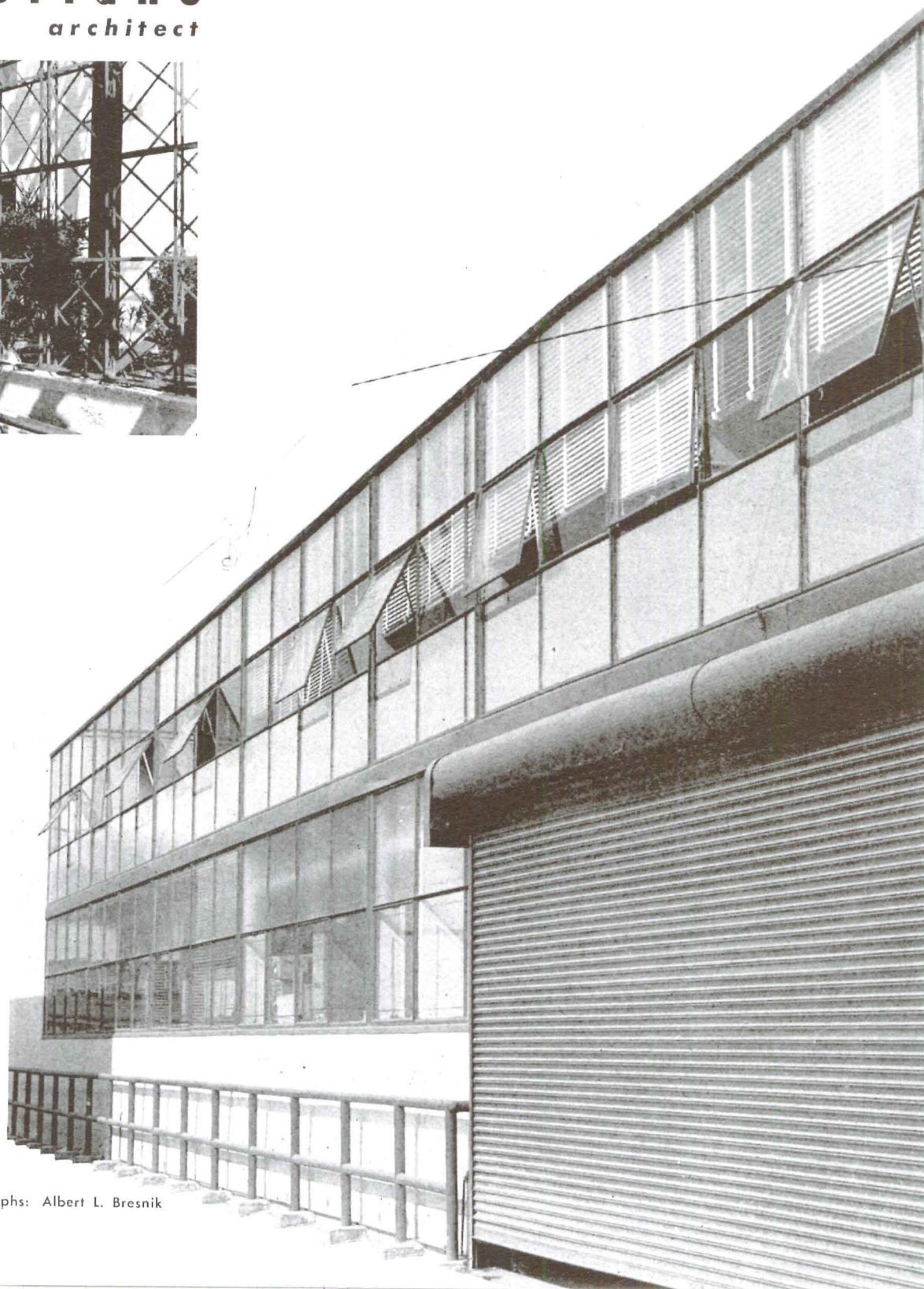
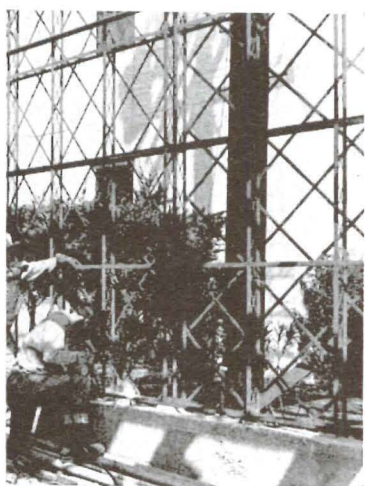
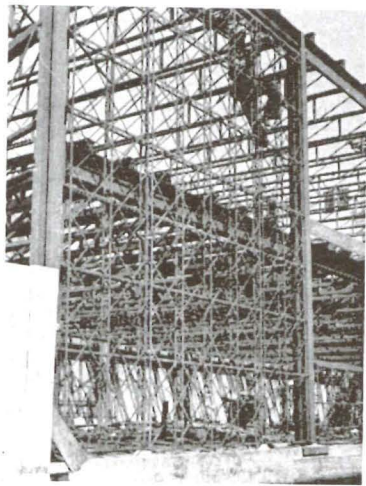
and may be rearranged easily and inexpensively to satisfy various occupancy requirements. Utilities have been so located that they do not interfere.

The front facade consists of a glass partition covering the two-story surface and set at an angle to provide shade from the afternoon sun without the use of awnings. All of the outside walls where glass is not used are made of expanded steel studs, wire mesh, and 1 1/2" of cement plaster. A 4" concrete slab was laid for the lower floor.

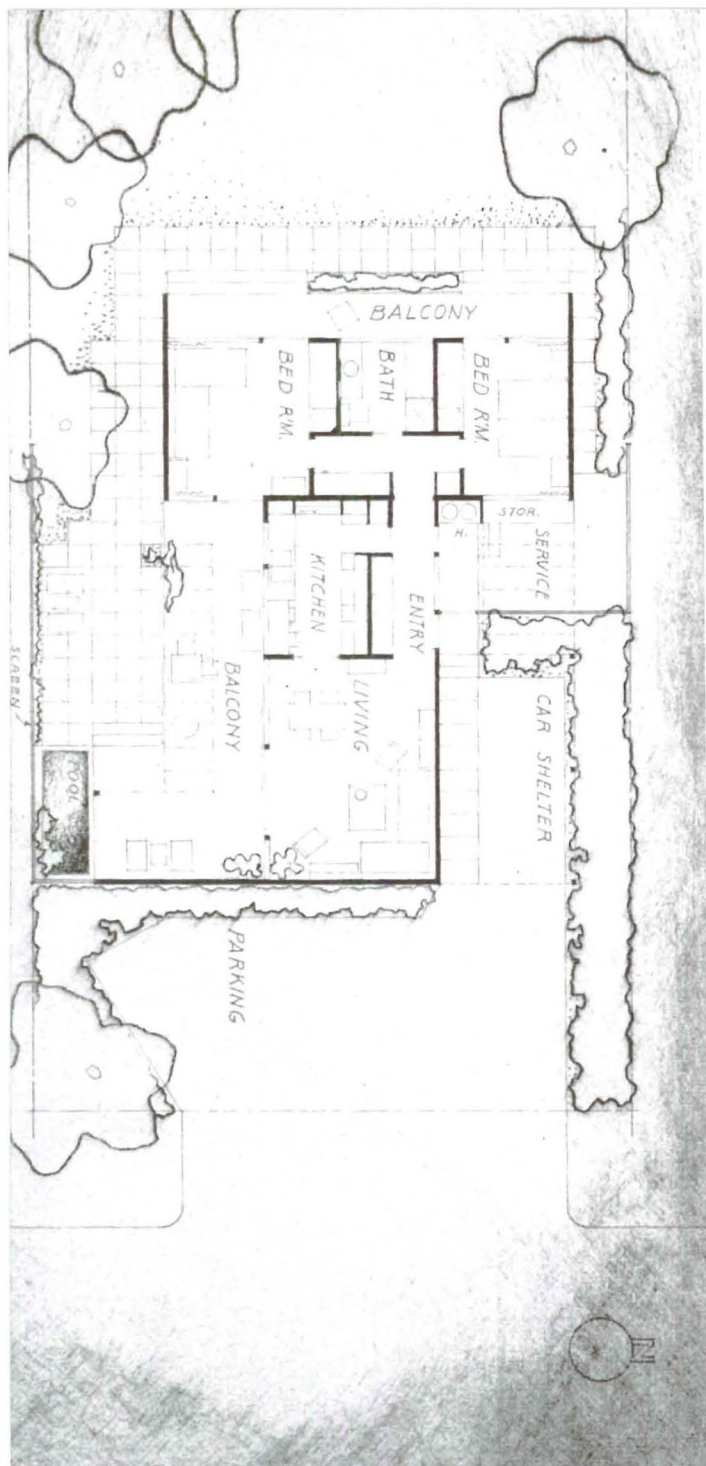


Office building

R a p h a e l S . S o r i a n o
architect

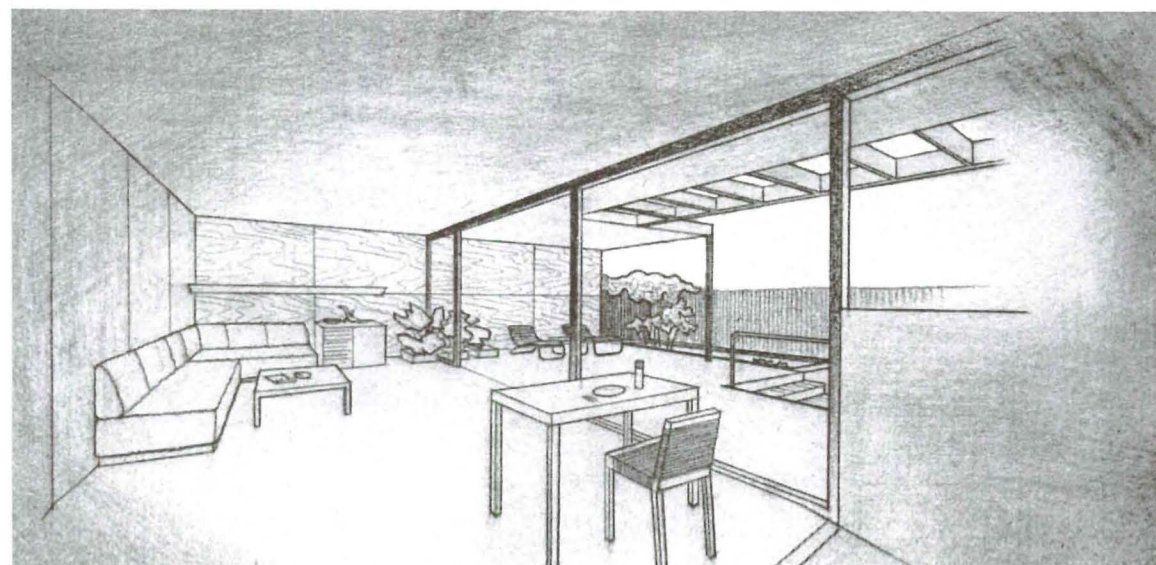
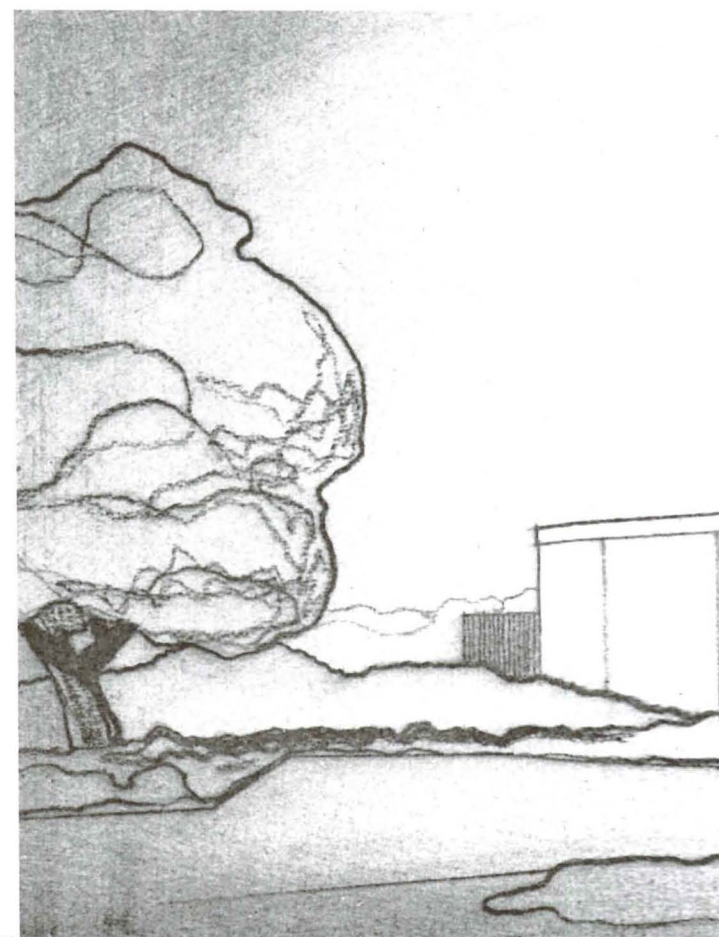
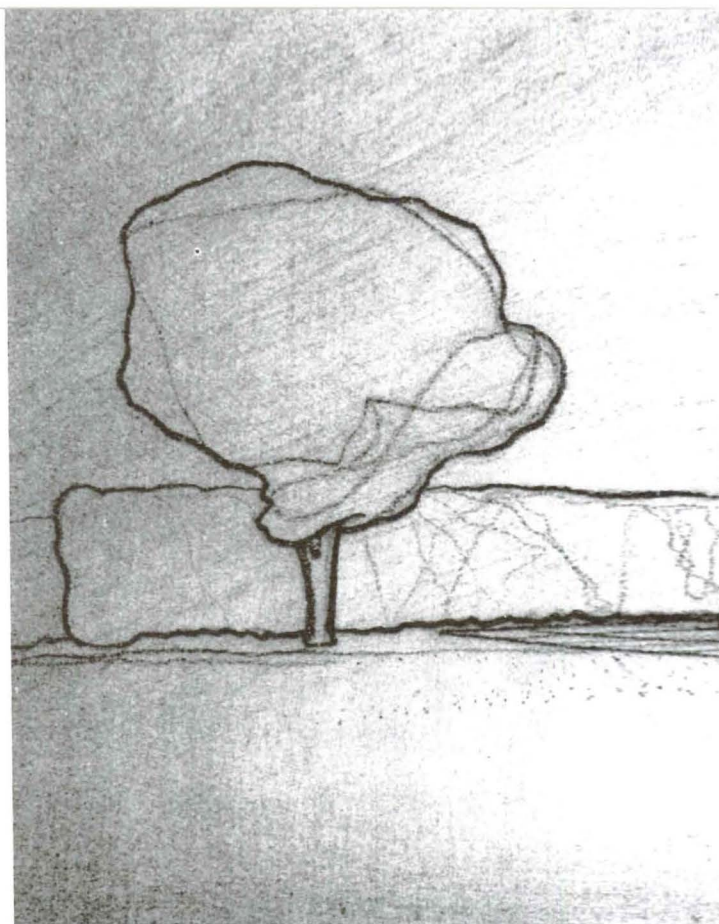


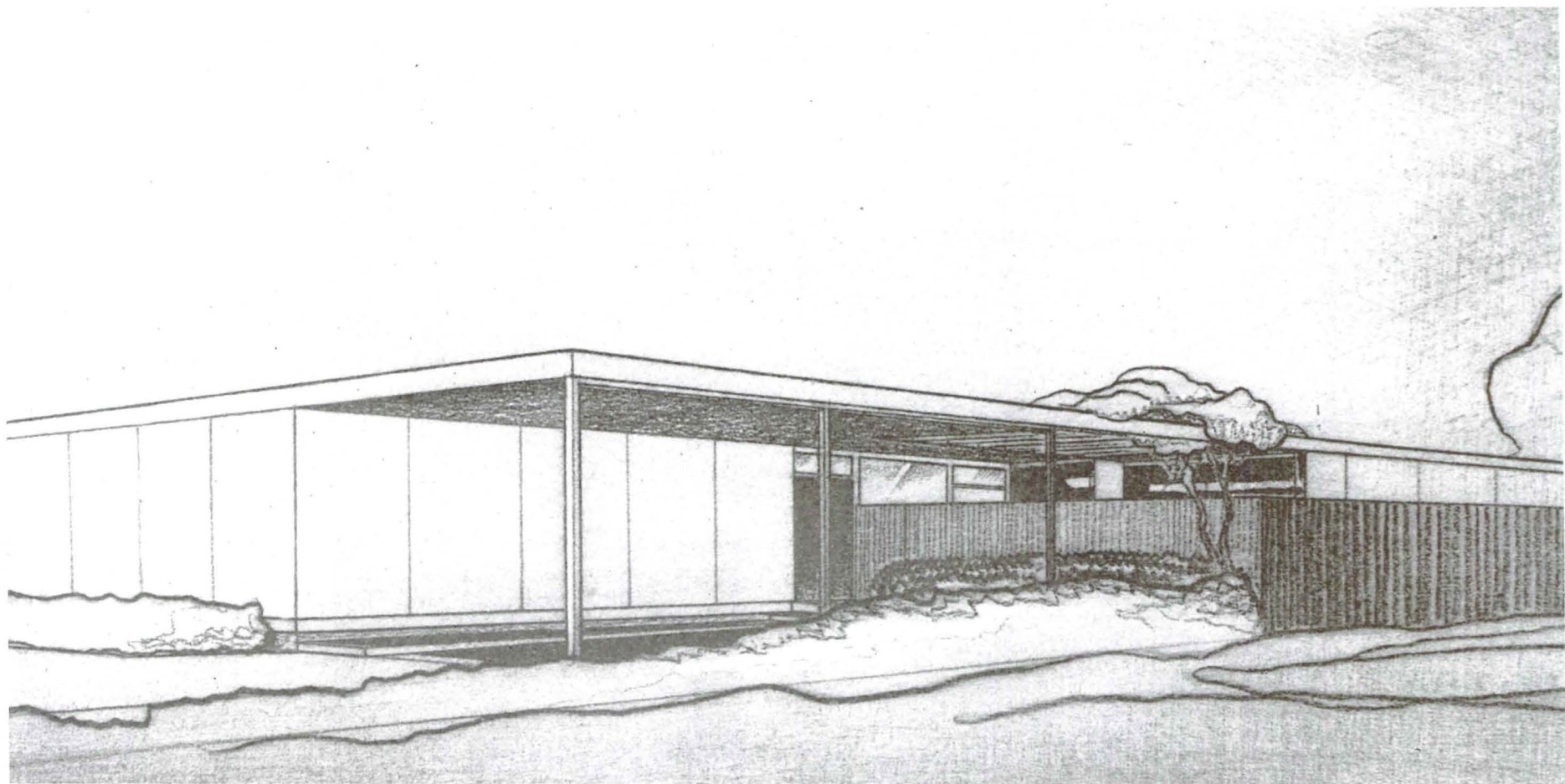
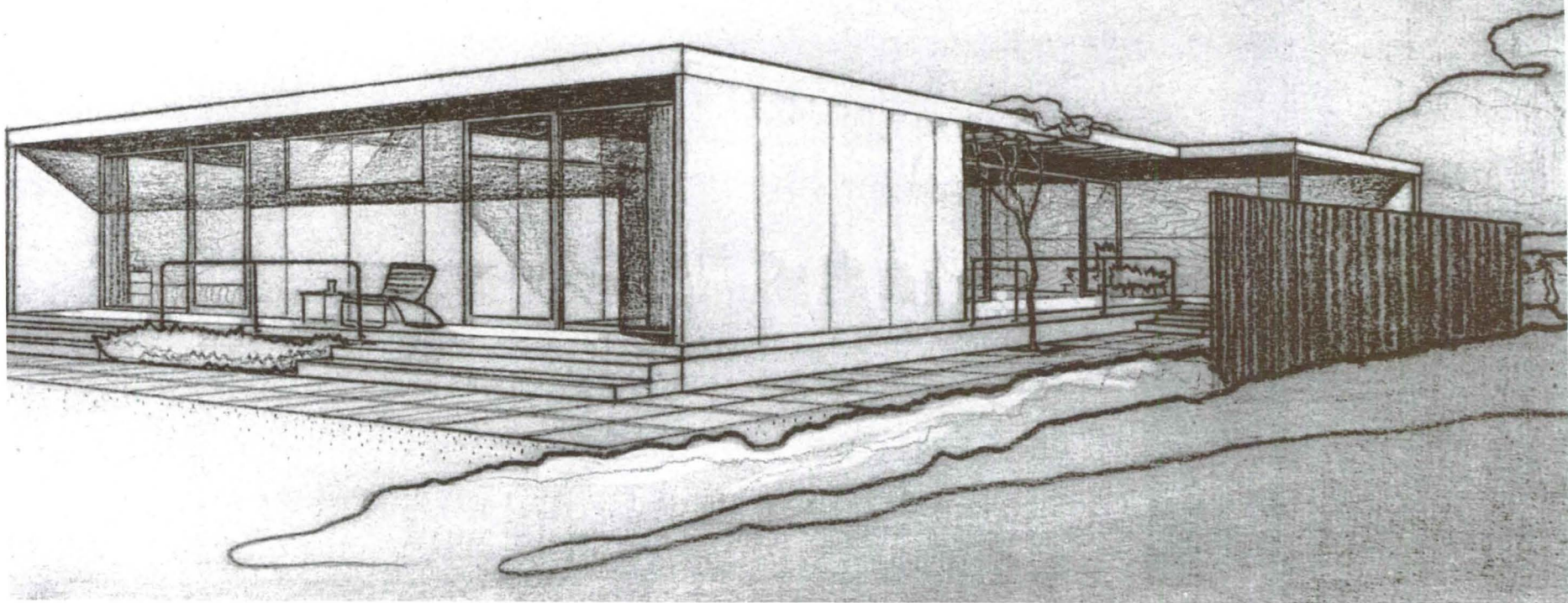
photographs: Albert L. Bresnik



house for a 50-foot lot

THORNTON M. ABELL
architect





Whether we like them or not, there seem to be more 50' wide nearly level lots in the average community than any other type. Many of these have been, and are being, occupied with little houses, some of which come within the 1000 square foot area. This house is designed to be built on such a lot, and its area is comparable. It is essentially composed of two units, each approximately 14' x 34', with a total area of approximately 980 square feet, exclusive of car shelter and porches.

One of these units includes the living space and utility; the other, a sleeping unit. The living unit opens on a wide balcony at floor level, and to an enclosed patio. The sleeping unit opens to the rear garden. Entrance is through the car shelter, behind which is an enclosed service yard. The living area is without traffic. One bedroom is located so that it can be utilized as a den if this is desired. A future bedroom, bath and deck can be added above the sleeping unit to provide expansion.

The plan is arranged so that it is possible for each indoor area to open freely to its appropriate outdoor area, with the result that the usual unused side yards are included in the active areas of the house.

Construction outline: Floor—T. & G. plank on wood girders, or concrete slab on fill; finish—asphalt tile and hardwood parquet, or similar material.

Walls—wood frame; exterior plywood, or other dry panel units; interior finish—hardwood plywood, transite, and baked plastic surfaced panels. Windows—fixed glass and sliding units.

Roof—wood ceiling joists, plywood sheathing, and composition roof; reflective insulation; acoustic tile ceiling surfaces.

Radiant heating in ceiling construction.

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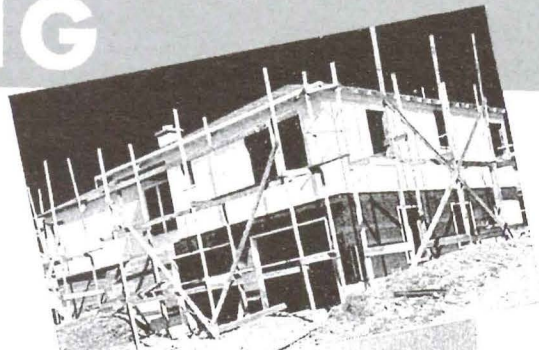
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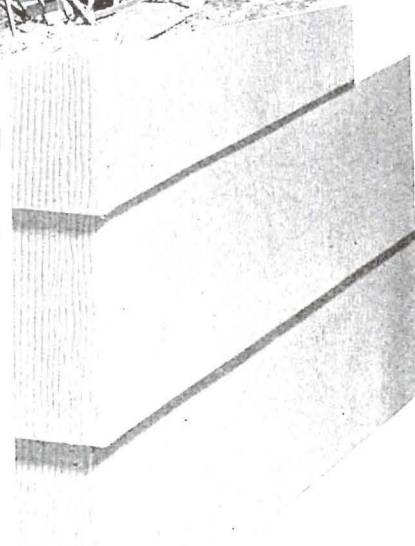
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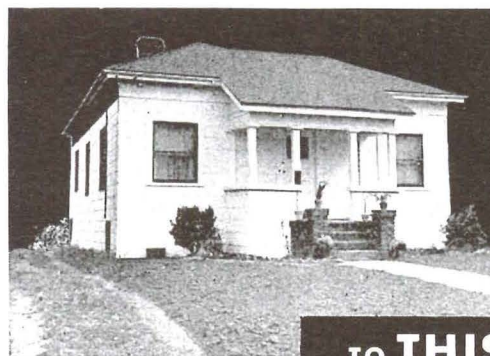


PABCO Asbestos-Cement Shingle construction double-coursed with neat clean-fitting corners.



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CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editors note: This a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes the item about it on the coupon which appears below, and give your name, address and occupation. Return the coupon to Arts & Architecture, and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program of the magazine. Items appearing for the first time this month are set in bold-face type.

APPLIANCES

• (560) W. R. Ames Company: Information Ames revolving shelves for kitchen cabinets, coolers; sturdy aluminum construction; easy to install without rebuilding cabinets; turns at a touch, eliminating stooping, climbing, rummaging; sanitary, ant-proof; sizes for all standard cabinets, coolers; sensible products.

• (669) Blackstone Corporation: Brochure, folders, data sheets Blackstone Combination Laundry; washes, dries, irons automatically; counter height, counter depth, requires only six feet of wall space; rated best by Consumers Union; very good design; should be investigated for contemporary kitchens.

• (469) Coolerator Company: Brochures unusually well designed, engineered 8½ cubic foot refrigerator; gives maximum storage space, including 40# built in frozen food locker, 5 ice trays; also 15 cubic foot heavy duty home food freezer; thermostatic controlled temperature 5 degrees below to 5 degrees above zero; includes 5 year food insurance policy; both used in CSHouse Number 18.

(364) Ecko Products Company: Data, and information. Splendidly designed, weighted kitchen tools, knives, can-openers; also pressure cookers; these belong in contemporary kitchens, are used in all CSHouses.

• (641) Finders Manufacturing Company: Brochure, folders line of Hollywood electric table appliances, including grill, broiler, waffle-grill; well designed, well engineered; merit specified for CS Houses Numbers 1, 3, 20.

• (61) Ingersoll Steel Division, Borg-Warner Corporation: Brochure (16 pages) new Ingersoll Utility Unit providing kitchen, laundry, bathroom, heating, plumbing, electrical lines; installation, specification data.

• (586) Kaiser-Fleetwings Sales Corporation: Information new Kaiser Timesaver Sink, unit combining Kaiser water-powered dish-washer and Kaiser disposal unit in 48" steel cabinet to retail \$369.50; porcelain work surface, four access doors; dishwasher and disposal unit will still be sold separately as well.

• (472) Kaiser-Fleetwings Sales Corporation: Brochure, full information new automatic food waste pulverizer; odorless, clog-proof, safe; disposes of bones, fruit pits, fibrous foods, fits sink drain; manufactured in west and readily available; used in CSHouse Number 18.

• (362) Kaiser Fleetwings Sales Corporation: Brochure "Water Power Does My Dishes;" features Kaiser dishwasher, new aluminum hydraulic appliance dedicated to ending kitchen drudgery.

(642) Kelvinator Division, Nash-Kelvinator Corporation: Folders, catalogue sheets covering Kelvinator refrigerators, electric ranges, electric water heaters (including counter-top style), frozen food cabinets (both home and commercial); precise, well presented information one of best lines of appliances.

• (426) Howard Miller Clock Company: Information contemporary clocks by leading designers, including George Nelson; probably best approach to application of contemporary design to clocks.

(177) Southern California Edison Company: Well illustrated, idea-packed booklet electricity in house plans; full information electric appliances; one of best sources information.

• (587) Servel, Inc.: Complete set brochures, folders, data Servel gas refrigerators, including information "twin-six" dual 12-cubic-foot model; no noise, no moving parts; merit specified in CSHouses Numbers 11, 15, 16, 17, and 7.

• (365) Sunbeam, Inc.: Data, information most complete line kitchen appliances — Mixmaster, Wafflemaster, Ironmaster, Sunbeam Toaster; well designed, highly efficient.

• (535) Utility Appliance Corporation: Brochure Gaffers & Sattler gas ranges, all sizes; automatic low-temperature oven control, no-tilt racks; sizzle-roasting broiler; triple-click top burner controls; divided top with griddle; CP; well engineered, designed; merit specified CSHouse Number 1.

• (187) Western Stove Company, Inc.: Brochures, folders all Western-Holly ranges, including Town & Country eight-burner custom built; good contemporary design, well engineered; available immediately.

BOOKS

(491) Kurt L. Schwarz: Catalog of fine and rare books; early editions of literary, artistic and scientific importance; choice collection of unusual interest.

(345) Zeitlin & Verbrugge: Catalogs books on architecture, art; imported, domestic, new, out-of-print.

CABINETS, COUNTER TOPS

(399) American Central Division, Avco Manufacturing Corporation: Detailed 16-page, 4-color brochure one of best contemporary designed lines kitchen cabinets in stainless steel; all edges, corners rounded; very little visible hardware; brochure shows sample kitchens.

• (643) Berger Manufacturing Division, Republic Steel Corporation: Folders, brochures steel kitchen cabinets; merit specified for CS

Houses Numbers 8, 9; efficiently designed; drawer glides on ball bearings; removable adjustable shelves; insulated against metallic sound; bonderized finish, two coats of enamel.

• (119) Formica Insulation Company: Folder Formica cabinet tops; colorful, spotproof, durable, sanitary; does not chip, crack, break; not injured by alcohol, fruit acids, ordinary alkalies; withstands 275 degrees Fahrenheit; wide color range.

(526) Frank Brothers: Full information Morton and American lines metal kitchen cabinets; good contemporary design endless combinations of units full specification service available.

(493) Hotpoint, Inc.: Hotpoint kitchen and laundry installation manual; complete manual illustrated to show proper ways of affixing Hotpoint cabinets and of connecting Hotpoint appliances in a kitchen; particularly valuable to architects, builders.

• (481) Mutchler Brothers Company: Full details well designed Porta-Bilt Hardwood Kitchen Cabinets; same precision construction as steel cabinets with all advantages of wood; continuous counter sink tops, rotating corner cabinet, recessed sink front; any color; comes ready to install; a remarkably good product meriting close study.

DRAFTING ROOM EQUIPMENT

(458) Clearprint Paper Company: Information new Papercloth as substitute for tracing cloth; marked stability under all atmospheric conditions, resists stretching, shrinking, buckling; takes ink, pencil well, erases easily; not damaged by folding; samples available.

(482) Cowhig Industries: Folder E.Z.C. Scale rule size of cigarette package with 6' flexible tape with built-in flashlight to illuminate it; snap-back rule, etched figures; interesting product.

(483) Listo Pencil Corporation: Information new drafting pencil with full vision at point; leads propelled through spring tension point which prevents turning, wobbling, slipping; has colored top to indicate degree of hardness of lead being used; only one operating part; good draftnig room tool.

(494) Rapidesign, Inc.: Information new detailer template containing all

most commonly used plan and side view hexagon bolts, nuts, screws; circles from 3/16" to 1" diameter, 9" scale graduated in 32nds; plastic.

(495) Triple "E" Products Company: Information new pencil sharpener with ball-bearing indicator cap producing any kind of point from long-lead blunt to long-lead sharp; Bakelite plastic with hollow-ground blades; portable, size of salt shaker; handy gadget.

ELECTRICAL EQUIPMENT

(245) Charles E. Barnes & Son: Brochure new Barnes Wire-Hiway baseboard facilities, anchors partitions; wires carried rear panel; front panel simple baseboard; outlets anywhere; foot switches eliminate wall switches; good product.

• (208) Bell Electric Company: Folders "No-Shok" electrical outlet receptacles merit specified in all CSHouses; snap-back guard closes receptacle when plug is pulled out; protects against shock through inserting metal articles in plug slots; also guards against dust, dirt, water; keeps children safe; definitely worth investigation.

• (449) Cannon Electric Development Company: Folders, information Cannon Pathfinder Light designed to illuminate driveways, gardens, steps, pathways, etc.; light below eyelevel is thrown downward; well designed, engineered; practical.

(496) Emerson Electric Manufacturing Company: New master catalog Emerson fans, ranging from table fans to kitchen and restaurant exhaust fans; 32 pages give design, construction specifications, performance data, dimensional information; one of top lines in field well presented.

• (484) Executone, Inc.: Factual, well illustrated folders Executone intercommunication systems for house, office, commercial, industrial use; technical, installation data; one of best sources of information; includes information on paging systems; worth study, file space.

(537) Fluorescent Fixtures of California: Literature new Allbrite of California "Lifemaster" fixture designed for individual or continuous mounting; surface or drop; made for two, four or six slimline tubes; spotlight units for accent lighting; heavy gauge metal chassis, cast aluminum ends.

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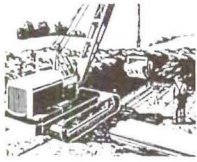
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They had a Problem..



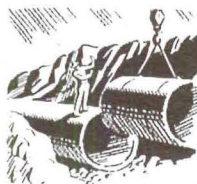
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The FRED J. EARLY, JR. COMPANY, Inc., General Contractors on the Redwood City (Cal.) Sewage Disposal Plant, were faced with an unusual problem in concrete construction. The concrete in this 4,000,000 gallon capacity plant would not only be exposed to the corrosive effects of the sulphates and nitrates normally present in sewage, but because of a large tannery in the immediate vicinity, the soil surrounding the concrete feed pipe and booster-pump housing was saturated with tannic acid from the tannery wastes discharged nearby. It has been shown that exposure to tannic acid causes serious deterioration in concrete made of ordinary types of cement.

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(528) General Electric Company: New 48-page catalog GE wires and cables; all GE thermoplastic, braided, leaded building wires and BX, entrance, Braid X, PVX cables listed, along with many other wire and cable products; information National Code requirements; NEC tables printed in full.

(533) Ilg Electric Ventilating Company: New "work book" on kitchen ventilation; complete treatise modern kitchen ventilation; remarkably well prepared, giving full data of requirements for kitchen ventilation, ventilation other rooms; features Ilg built-in, portable and "packaged" units and stand-type ventilating fans; "must" data.

(402) Northern California Electrical Bureau: Data-packed 16-page, two-color brochure electricity in house plans; check lists, suggestions for every room, typical floor plans, adequate wiring information; practical, factual, best type of information.

• (72) Square D Company: Full color folder Square D multibreaker; guards electrical systems against overload, short circuits; details wiring to use of multi-breakers; good.

• (300) Square D Company: Well prepared folder new Square D Saflex Servicecenter Switchboard; three different size switches in four different potential ratings in one uniform size cabinet; safe and flexible; good new product by old manufacturer; worth investigation.

• (538) Square D Company: Brochures Safelex low voltage control system making it possible to turn on all lights in house at once from one or more control points; reduces wiring cost, increases utility; small magnetic switch controls 120 volts, is operated by less dangerous 24-volt system; used in all CSHouses.

(497) Westinghouse Electric Corporation: New 12-page booklet wiring diagrams and kitchen layouts; plans for both L-shaped and 2-story feature houses meet recommended cabinet, counter surface requirements; gives specifications, dimensions for refrigerators, sinks, range, water heaters, cabinets, other equipment; valuable data.

FABRICS

• (485) Bolta Products Sales, Inc.: Information and samples Boltaflex, all-plastic upholstery fabric blending quality, toughness; good colors, soft to the touch, spectrum of 51 colors; will not crack, chip, peel, stain under normal conditions, stretch, sag; good product worth study.

• (301) Brunswick & Fils: Information one of best sources of contemporary fabrics; wide variety of textures, colors, designs; Worth appraisal.

• (428) Cheney Brothers: Information contemporary line textured fabrics; new emphasis on modern textures, weaves, colors.

(549) Frannie Dressel's Studio: Information one of best sources fabrics hand printed to specifications of architects, decorators; fabrics have won solid recognition contemporary circles.

(302) E. I. duPont de Nemours & Company: Brochure Fabrilite, new synthetic resin plastic-coated fabric for upholstery; resists cracking, abrasion, edge wear, tackiness, exposure, fire; wide color range; good product by big manufacturer.

• (429) Goodall Fabrics, Inc.: Information contemporary fabrics; wide range textures, patterns; colors; from handloom Dorothy Liebes; original, imaginative.

(567) Goodall Fabrics, Inc.: Folder Goodall wrinkle-resistant bedspreads in wide range textures, designed, color styled by Dorothy Liebes; contain Angora mohair, are not bulky, color fast, pre-shrunk, custom hemmed; standard 72x106 and 88x106 inch sizes; special widths to 92 inches.

• (486) Greeff Fabrics, Inc.: Information wide line exciting contemporary fabrics; interesting textures, designs, colors; merit specified for CSHouse Number 7, definitely worth investigating.

(303) Boris Kroll: Information good contemporary line textured fabrics; available Beverly Hills, San Francisco, Chicago, New York; interesting weaves, colors; worth investigating.

(430) La France Industries: Information Chica La France upholstery, modern texture and design from winning entry national fabric design competition; fiesta red, siesta green.

(558) Laverne Originals, Inc.: Information line of fabrics by 1947 AID award winners; 12 patterns, wide range color combinations; sturdy fabric, wide range textures; co-ordinate nicely with wallpapers by same designers; can be ordered from stock combinations or special colors; immediate delivery, moderate price.

• (407) Lumite Division, Chicopee Manufacturing Corporation: Brochure, samples Lumite woven plastic fabrics that can't fade, stain, scuff; wide range colors homogeneously integrated, many weaves, patterns; ideal for furniture upholstery, especially garden furniture; handles easily and does not "cup."

(305) Pantasote Corporation: Free swatches, information Pantasote coated upholstery fabric; virgin vinyl; wide color range; new product worth investigating.

(539) Reg-Wick Hand Woven Originals: Information custom designed handwoven upholstery, drapery fabrics; colors dyed to order; good contemporary designs, fabrics; several national awards; worth investigating.

(444) Ben Rose: Information one of best designed lines hand-printed contemporary fabrics; intelligently handled, good colors, textures.

(306) Textileather Corporation: Brochure Tolex upholstery, wall covering plastic leathercloth; tailors well, cleans easily, stain resistant; wide color range.

FLOOR COVERINGS

(433) Bigelow-Sanford Carpet Company, Inc.: Information Lok-weave Gro-point carpet; tufts are locked in, cannot pull out; no sewn seams, damaged, worn areas easily replaced with leftover pieces.

(219-A) Gladding, McBean & Company: Folder Mission Red Floor Tile; hard burned, smooth texture; ideal for paving patios, terrace, walks, loggias, facing walls, garden seats, stair treads and risers; 12"x2 1/2"x3/4" to 12"x12"x3/4"; western manufacturer, available.

• (309) Klearflax Linen Looms: Catalogue, brochures probably best known line contemporary rugs; exceptionally wide range colors, fabrics, textures.

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THE CASE STUDY HOUSE
PROGRAM OF THE MAGAZINE

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(434) Oregon Flax Textiles, Inc.: Descriptive brochure Flax-tex all-linen rugs; unique texture from "twist-tite" strands fine flax; long wearing; seven warm colors, no patterns.

• (388) Paraffine Companies: Pleasant 4-color booklet "Pabco Floors the Modern Home;" suggests treatments for floors of all rooms in house; practically suggests colors, patterns.

• (588) The Roberts Company: Color brochure Roberts Smooth-edge tackless carpet installation strips for wall-to-wall carpeting; works like a curtain stretcher; no tack marks, no scallops, no puckers, no fluted edges; wood or concrete floors; meri specified for all CSHouses.

(310) Shelley's Floor Coverings: Information one of best retail sources contemporary rugs, carpets from foremost looms; new weaves, textures, colors.

(487) Alexander Smith & Sons Carpet Company: Well executed 24-page four-color brochure on Alexander Smith & Sons rugs, "Colorama," Clara Dudley's color idea book; emphasizes, explains colors, textures, patterns one of most widely known lines; many good plain colors; definitely worth study, file space.

• (670) Tile - Tex Division, The Flintkote Company: Printed color charts, 4" x 4" samples Tile-Tex asphalt tile, featuring new line of colors; colors based on national survey by color experts to determine color preferences; wide range of colors immediately available, including plain and neutral colors; good source of data.

FURNITURE

• (412) Aalto Designs: Information one of oldest lines contemporary furniture; made in Sweden; available several West Coast. Eastern outlets.

(311) Barker Brothers: Information Multi-Unit Pacific Modern furniture; built-to-unit measure, fits any floor plan; budget priced; definitely worth investigation; good approach to contemporary furnishings.

• (559) Barwa Associates: New illustrated catalogue of one of America's most revolutionary chairs, the Barwa; winner of three design awards in 1947-48; merit specified in CSHouse Program; worth investigation.

(568) Cabaniss of Denver: Information source of good contemporary furniture in five Rocky Mountain states, including Aalto, Eames, Van Keppel-Green; also lighting fixtures by Versen, ceramics by Beatrice Wood, fabrics by Ben Rose.

• (583) Cannell & Chaffin: Information several of best lines of contemporary furniture and good contemporary decoration service; one of oldest and best sources of information and services, having to do with interiors.

(645) Claywood Design Products: Brochure line inexpensive modern furniture for homes, offices, stores, clubs, institutions; tables, chairs, desks; woods finished in hard clear lacquer or solid colors; designs by Clayton Lewis; western manufacturer; immediate delivery.

• (435) Drexel Furniture Company: Information new clean line contemporary

furniture designed by Edward J. Wormley; living room, dining room, bedroom; forty pieces, well integrated.

• (312) Dunbar Furniture Manufacturing Company: New booklet covering modern furniture, decoration featuring Dunbar furniture designed by Edward J. Wormley; considerable attention to accessories; requires 25 cents in stamps for delivery.

• (313) Ficks Reed Company: Catalogue contemporary Malay Modern and Amber Ash furniture; versatile, good especially for recreation rooms; indoor quality; one of best lines informal furniture.

• (314) Frank Brothers: Information top retail source best lines contemporary furniture; designs by Charles Eames, Alvar Aalto, Gilbert Rhode, Isamu Naguchi, George Nelson; complete contemporary interiors service; upholstery and drapery shop.

(436) Functional Furniture Manufacturers: Illustrated brochure new functional line tables, chairs using molded plywood on mass production basis; clean, strong, light.

(569) Ingram of California: Folder contemporary cocktail tables designed by Griswold Raetz, AIA; plastic, cork or wood tops, 1 1/4" thick hard-wood trim and legs; plastic tops satin black, dark green or Chinese red; various colors in trim; 14" high, 50" long, 26" wide or 14" high, 38" long, 38" wide; worth investigation.

• (437) Knoll Associates, Inc.: Information one of best lines authentic contemporary furniture; chairs, tables; string, strap, fabric upholstery; wood or metal chair frames.

• (316) Herman Miller Furniture Company: Information top lines contemporary furniture designed by Isamu Naguchi, Charles Eames and George Nelson, reflects one of most important design programs in furniture industry.

(570) Multiplex Furniture Sales Corporation: Information new Multiplex contemporary furniture designed by Martin Feinman of Modernage; now in national distribution; 12 basic case goods units capable of 150 combinations plus foam rubber upholstered pieces, occasional tables, fabrics, accessories; makes good sense.

(646) Pacific Desk Company: Information good line exclusive furniture for executive and professional offices; also complete coordinated office planning, decorating service; special service for architects, decorators through which clients can inspect stock.

(319) Rattan Stylists, Inc.: Catalog rattan furniture designed by Paul Laszlo; upholstered, airfoam cushions; armchairs, sofas, coffee tables, end tables, dining tables, dining chairs, sectional, bridge tables, custom designs.

(488) Jens Risom, Inc.: Information interesting line contemporary furniture, accessories; simple, clean lines; good construction; one of best in field.

• (562) Armin Richter: Retail source for contemporary designs in furniture by Aalto, Nelson, Eames, Saarinen, Martine and others. Modern Interior design, and also fabrics.

(644) Carroll Sagar & Associates: New source of contemporary furniture, fabrics, accessories, including Eames, Risom, Functional, Glenn and Sebring pieces; lamps by Har-

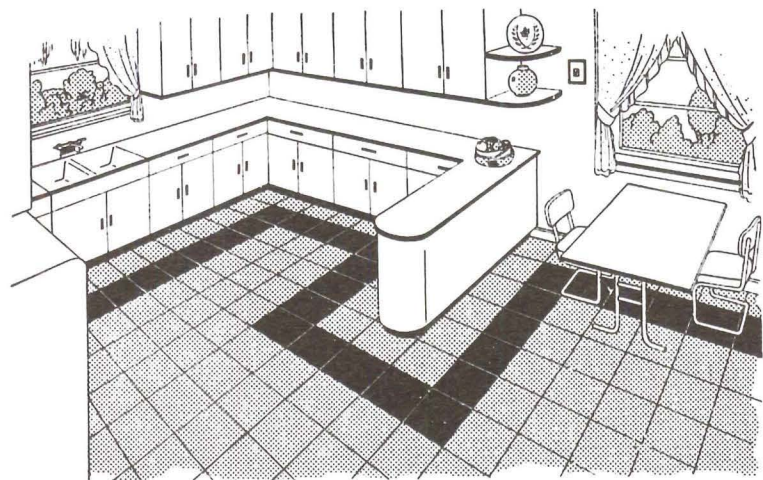
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Pacific Coast Aggregates, Inc.

thern; specializes on service through architects, decorators; is worth investigating.

• (460) Everett Sebring Furniture: Well prepared brochure illustrating line contemporary low tables; large single tables or groups of small tables assembling into one large table; wide range of finishes, wood, cork, or leather surfaces; also incidental pieces; available through decorators or architects exclusively.

(540) Tappan-Keal: Brochure well designed line contemporary California furniture; includes photographs, record cabinet, buffet, bookcases, tables, desks, chests, night stand; one of best West Coast lines; price lists included.

(438) Thonet Brothers, Inc.: Illustrated catalog new clean-cut line modern furniture; chairs particularly well designed.

(322) H. H. Turchin Company: Illustrated catalog contemporary glass furniture; heavy glass tops; well designed, engineered.

• (323) Van Keppel-Green, Inc.: Information complete line contemporary metal, wood furniture; designed by Hendrick Van Keppel, Taylor Green; available nationally.

GENERAL

(6) Libbey-Owens-Ford Glass Company: Well illustrated brochure solar houses, 24 pages of fundamentals of planning "open" houses; gives good examples; technical data.

(443) Pacific Shop: Contemporary accessories for the home; jewelry by

modern designers and craftsmen; one of best sources in Northern California.

(571) Philip Carey Manufacturing Company: Good four-color catalogue Carey roofs, side walls, floors, partitions, foundation materials, heating system materials and bathroom cabinets and accessories; excellent presentation of products by one of oldest national manufacturers.

HARDWARE AND FIXTURES

• (589) Adams-Rite Manufacturing Company: Complete information well designed contemporary line hardware for sliding doors; features new Rite-Lock, adjustable to any door thickness from 1 1/8" to 1-15/16"; easily installed by notching stile; five surface finishes available; merit specified in all current CSHouses.

• (393) American Cabinet Hardware Corporation: Folder, data sheets Amerock line contemporary cabinet hardware; Beauty-Seal platings, matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts, sash locks; full technical, installation data.

(439) Bennett-Ireland, Inc.: Illustrated folder Flexscreen fireplace metal curtains; hang in folds; easily opened, closed; one of best contemporary lines fireplace equipment.

• (561) Custom Hardware Inc., Los Angeles. Fine finish hardware custom made. French Georgian, Colonial and Modern periods. Cast brass, bronze and aluminum. Colonial rim locks. Special pulls, push bars and plates for structural glass and other entrance doors.

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VERSATILE ADDITION TO BASIC HARDWARE
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Southern California Edison Company

OUT-MODED WIRING A LIABILITY

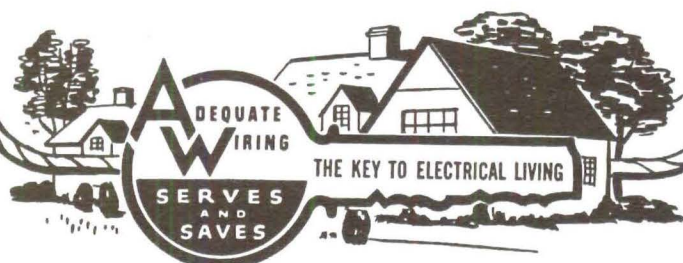
Homes built 20 years ago are electrically obsolete. Wired chiefly for lights and a few small appliances these homes lack the power for today's expanded electrical needs.

Bankers and other lenders, consequently, place wiring high on the list of factors to be checked as contributors to home depreciation and early obsolescence.

To protect the owner's investment, architects today are placing increased emphasis on adequate wiring—enough circuits of large enough wire, and plenty of conveniently placed outlets and switches—for all present and future needs.

NORTHERN CALIFORNIA ELECTRICAL BUREAU

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• (366) Grant Pulley & Hardware Company: Data one of best lines sliding door hardware; makes large areas of glass slide with finger-tip pressure; quiet, efficient; this data belongs in all architectural files.

• (565) Mitchell-White & Company—Modern design Brake-O-Matic door check for use in the best homes, finest hotels and offices, write for literature.

• (325) Parlyn, Ltd.: Brochure remarkable new finger-tip push-pull control Parlyn door lock and latch; light finger pressure opens or closes door; contemporary design; zinc alloy; no visible screws.

• (408) Sargent & Company: Folder new Sargent Intergralock; well designed, knob keyhole, pressure formed metals; available in number of bronze, brass chromium finishes; full technical details.

(372) Security Lock Corporation: Brochure new keyless push-button combination door lock; locked by flick of lever, opens by pushing proper combination four small buttons.

• (326) Soss Manufacturing Company: Remarkably well prepared 24-page manual on Soss Invisible Hinges; permit streamlining door by eliminating visibility of hinges; gives full details of construction use.

HEATING & AIR CONDITIONING

• (381) Horace F. Allison: Information on radiant heating; firm engineers, installs systems in Los Angeles area; one of best sources of practical information, installation service.

• (77) American Radiator & Standard Sanitary Corporation: Brochure new baseboard radiant heating panel; 8" high, replaces baseboard, can be painted; worth investigation.

(390) A. M. Buyers Company: Practical, factual booklet covering study of 1,000 radiant heating jobs in last ten years; gives engineering preference methods, materials mostly used; geographic statistics.

(572) Philip Carey Manufacturing Company: Brochure Careyduct all asbestos air conduit for heating, ventilating, air conditioning; is both conduit and insulation; hushes fan noises, permits higher air velocity due to flush joints; easily installed, economical; worth study.

(414) Chase Brass & Copper Company: Full color brochure on brass and copper in residential planning, emphasizing copper tubing for radiant heating; also covers hardware, screen, roofing products.

(257) Day & Night Manufacturing Company: Concise folder Panelray radiant infra-red vented gas wall heater; well designed, single or dual units; with or without thermostatic controls; 10,000 to 40,000 BTU; 59 3/8" high x 13-3/16" to 17-11/16"; specifications, charts; merits appraisal.

(509) The Firan Company: Brochure Glomaster bath heater featuring direct infrared heat radiation; one piece die-formed aluminum alloy reflector; well engineered, designed; worth investigation; uses convection flow of air.

(510) Fraser & Johnston: Brochure new Lo-Boy shallow model furnace, dual or floor; 26 1/2" deep overall; dual models feature "bi-flo" register head, eliminating floor grilles; single rod control valve; streamlined heating element

of pressed steel; gas fumes cannot escape into room.

• (84) Hammel Radiator Engineering Company: Folder Comfortaire winter air conditioner, summer ventilator; all technical information; centrifugal blower, motor mounted spring suspension and rubber; four sizes, 60,000 to 120,000 BTU.

• (329) Lennox Furnace Company: Brochure Lennox Aire-Flo gas residential furnace; provides warmed, filtered, humidified air; completely quiet; cabinets remarkably well designed.

• (415) Minneapolis-Honeywell Regulator Company: Booklet, folders new automatic electric clock thermostat to regulate heat output of any kind of controlled heating; automatically turns heat down at night, up in morning; well designed, highly efficient.

• (541) Montag Company: Electric furnace, manual and circular, provides continuous filtered all-year ventilation; M-H modulating thermostatic controls for eight blower speeds, 12 heating steps within two degrees of room temperature; full data available.

(87) Naco Manufacturing Company: Brochure, folders Pacific Thermolators, vented console heaters; good design, available immediately; also information Pacific door, dual register furnaces, suspended units, duct furnaces.

(542) Payne Furnace Company: Information new Payne Panelair forced air wall heater; occupies floor area of only 29 3/8" x 9 3/8"; room air drawn in near ceiling, discharged through outlet grilles at floor level into one or more rooms; built in thermostatic fan controls provide two-speed fan operation; 55,000 btu; worth investigating.

(446) Payne Furnace Company: Folder new Cooler Air evaporative cooling unit for residential and commercial cooling; 14 major innovations and features; Fiberglass evaporative filter; true air delivery from 2,300 to 8,000 CFM claimed.

• (330) Penn Electric Switch Company: One of best manuals showing wiring diagrams for heating systems; loaded with technical data, diagrams for all types of systems; this is "must" for all files.

• (373) Pryne Company, Inc.: Authentic brochure residential ventilating featuring Blo-Fan electric ceiling ventilator; removes cooking odors, steam; full technical data.

• (647) Radiant Heat Engineering, Inc.: Brochures and folders complete radiant heating engineering and installation service in Southern California; firm thoroughly experienced by many major installations, now installing radiant heating CS Houses Numbers 8, 9; good source of information.

• (331) Revere Copper & Brass: Spectacularly good non-technical discussion radiant panel heating in 36 well-illustrated pages; this is a down-to-earth manual and no architectural file is complete without it; can't be recommended too strongly.

(333) Superior Fireplace Company: Excellent brochure on fireplaces, featuring Superior Heatform fireplace units, grilles, accessories; one of best fireplace booklets; worth file space.

(511) Surface Combustion Corporation: Twenty-six pages of specifications for Janitrol gas boilers for radiant, hot

water, steam heating; includes ratings, dimensions, engineering data, illustrations; good source material.

(490) H. A. Thurst & Company: Well prepared and illustrated brochure Thrush forced circulating flow control hot water heat; emphasis on radiant heating, with good technical data simply presented; equipment used in Kaufmann house by Frank Lloyd Wright; worth study, file space.

(648) Trade-Wind Motorfans, Inc.: Folders Trade-Wind small room ventilator that installs in the ceiling; easily cleaned blower, totally enclosed motor, quiet air inlet, partition keeps greasy air from motor; built-in conduit box, plug-in receptacle; includes hood of good design over stove when used in kitchen.

(649) Trane Company: Fifty-four page brochure "Merely a Matter of Air" featuring Unitrane air conditioning for multi-room buildings; one of the best presentations of air conditioning; good descriptive, technical matter, well illustrated with drawings; simply written; worth having.

(543) Utility Appliance Corporation: Brochure Utility evaporative air cooler; cleans and cools air and distributes via blower; efficiently engineered; full dimensional, installation performance data; merit specified CSHouse Number 1.

• (544) Utility Appliance Corporation: Brochure Utility forced air furnace, gas fired; provides complete forced air circulation, fully automatic temperature control, glass fiber filters; modern compact cabinet design; well engineered; full dimensional, performance data; merit specified CSHouse Number 1.

• (545) Utility Appliance Corporation: Brochure Utility Wall-o-amtic built-in circulating heater, gas fired and vented; can be used all types construction, installation remarkably simple; fits into any standard 4" stud wall without furring; high velocity discharge assures over-all room heating; well designed; merit specified for CSHouse Number 1.

INSULATION AND ROOFING

(546) Acoustical Materials Association: New brochures on sound absorption coefficients of architectural acoustical materials and theory and use of architectural acoustical materials; data-packed, well illustrated; undoubtedly best source of information; worth file space, study.

• (334) Babcock & Jones, Inc.: Brochures, data on Ferro-Therm Steel Insulation; exceptionally good with radiant heat—reflects 90-95% of radiant heat; vermin-proof, no moisture, easily installed; one of best new products and merits study.

(650) Basalt Rock Company, Inc.: Folder for architects, builders on Stresterete roof and floor slabs, telling what they are, how they are made, and what they will do; well presented material, worth file space.

(651) Basalt Rock Company, Inc.: Literature on application Basalt Cambered Shingle Tile for residential use; shingle made of concrete in wide variety of blends, colors, textures; produce permanent, fireproof, stormproof, economical roof.

(573) Philip Carey Manufacturing Company: Brochure specifications Car-

cy built-up roofs; one of best sources roof information, including tables, architectural and construction sketches, application data; good service material by one of oldest national manufacturers

(220) Gladding, McBean & Company: Series folders, brochures Zonolite insulation; insulating fill, insulating plaster, insulating concrete, insulating plastic; thermal, acoustic; full details uses established, proven product.

(221) Gladding, McBean & Company: Brochure Zonolite concrete insulation; interesting for use in portion concrete slab below radiant heating pipes; prevents heat loss into ground; normal concrete should be used above pipes.

• (226) Kimberly Clark Corporation: Brochure (20 pages, two colors) Kim-sul blanket-type insulation; moisture, fire, vermin, insect, fungus resistant; non-settling, light, flexible; four widths, three thicknesses; specification tables, installation data; well illustrated.

(226) Kimberly-Clark Corporation: Home insulation booklet, 12 pages, two colors, for architects, builders, engineers; over 40 illustrations, charts, position general principles home insulation, including radiant heat loss, air stratification and drafts, variable exposures, coolness balance; many other informative features.

(652) Owens-Corning Fiberglas Corporation: Manual, 36 pages, illustrated, to assist architects, engineers, others, to solve problems of heat flow through roof structures; new data derived from field experience; features Fiberglas insulation; extensive charts; good source of information.

• (95) Pioneer-Flintkote: Information-packed 120-page manual built-up roof specifications; invaluable detail, source material; features P-F Built-up Roofs, answers any reasonable question with graphs, sketches, technical data.

• (97) Simpson Industries: Unusually well prepared two-color 12-page booklet Simpson insulating board products, including insulating building board, insulating decorative plank, insulating decorative tileboard, insulating lath, and roof insulation; combine structural strength with insulating values; well presented installation, specification data; worth investigation.

• (98) Simpson Industries, Wood Fiber Division: Information-packed illustrated folder new Simpson acoustical tile made from fibers Douglas fir; high sound absorption, 484 clean-drilled holes; easy to clean, bevels finished, high light reflection, can be repeatedly painted; three thicknesses, two sizes.

LIGHTING EQUIPMENT

(448) All-Bright Electric Products Company: Folder unusual fluorescent fixtures with over-all depth only 3½"; makes for clean contemporary design; bottom glass hinged on either side permitting easy servicing; can be mounted flush to ceiling, single or continuous rows; good new product.

(576) Benjamin Electric Manufacturing Company: Comprehensive bulletin, 28 pages, new louvered ceiling lighting system, featuring Sky-Glo; profusely illustrated, includes architectural drawings, charts, specification tables; installation ideas to aid planning; good data.

• (653) Cannon Electric Development Company: Folder new Cannon colored utility pilot lights for signal, warning, decoration, general illumination applications; from one

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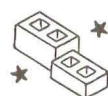
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of unbreakable plastic.

(101) Century Lighting, Inc.: Com-
plete catalog one of best lines con-
temporary lighting fixtures; fully il-
lustrated, complete technical informa-
tion.

(547) Day-Brite Lighting, Inc.: Bulle-
tins 20-A and 20-B recessed troffers; all
standard types listed with full tech-
nical data, including sketches, tables,
installation data, foot-candle intensities
charts; also includes information in-
candescent boxes for flush installation;
well worth file space.

• (106) General Lighting Company:
Brochure (14 pages) complete line
contemporary lighting fixtures; one of
best available lines.

(654) Gibson Manufacturing Com-
pany: Folder new 6200-6400 lou-
vered fixtures; feature full depth
metal louvers, translucent side pan-
els of Polystyrene; finished natural
satin aluminum with "hi-baked"
white enamel louvers; two or four
lights in each fixture.

(337) Globe Lighting Products, Inc.:
Very complete 56-page catalogue com-
plete line incandescent, fluorescent fix-
tures for all uses; of particular interest
are new decolour fixtures producing
multicolored effect.

• (655) Gotham Lighting Corpora-
tion: Brochure (GLC-12) new
Gotham Formlite; excellent cone
design in four variations; numerous
mountings including pin-up and
desk type; all stems 18" in length;
satin aluminum finish over which
is applied baked heat-proof lac-
quer; special made to order appli-
cations suggested; this is a must
for files all contemporary design-
ers, architects.

(583) Gotham Lighting Corporation:
Brochure, catalogue one of best lines
contemporary architectural lighting;
clean design, exceptionally wide range
fixtures; literature profusely illustrated
with full technical data; this material
belongs in the files of all contem-
porary designers, decorators and archi-
tects.

• (656) Gotham Lighting Corpora-
tion: Brochure (GLC-10) 7 Stream-
lites, 13 Downlites, 6 Fluor-o-
Troughs; installation data, lens
sizes, wattage, beam distribution in-
formation; also merchandising
lighting schemes described; issued
by one of best manufacturers of
contemporary lighting fixtures;
well worth having.

• (590) Guardian Light Company: In-
formation Guardian kitchen counter
light, 8 or 15 watt fluorescent fixtures
for easy installation under top cabi-
nets to flood work areas with indirect
light; portable or permanent; sensible
product; merit specified for all current
CSHouses.

(338) Edwin F. Guth Company: New
booklet emphasizing importance and
value good lighting by pointing up ef-
fects of bad lighting; good four-color
thumbnail study.

• (268) Hollywood Lighting Fixture
Company: Information contemporary
lighting fixtures, stock and custom;
one of best sources in Southern Cali-
fornia.

(462) Lamps, Ltd.: Information good
line of contemporary lamps; well de-
signed.

(500) Lighting, Inc.: Series folders,
brochures Philite fluorescent lighting
fixtures, incandescent reflectors for
residential, commercial, industrial use;
includes interesting equipment for
subtle spotlighting, flush lighting; pro-
fusely illustrated; provides full tech-
nical data, prices.

(269) Lightolier: Folders wide rang
Lightolier lighting fixtures; good co-
temporary design featuring built-in
readily available.

(657) The Miller Company: Ne-
revised edition "Ceilings Unlimi-
ed," illustrating and describing M-
ler fluorescent troffer lighting sy-
tems; complete engineering, insta-
lation details, illumination per-
formance; good examples of com-
bining light and ceiling equip-
ment; well prepared, worth close
study.

(591) Pittsburgh Reflector Company
new 52-page catalogue presenting com-
plete line fluorescent luminaires, trof-
fers, strips, accessories, together with
companion incandescent equipment;
complete section on planned lighting
through use combination fluorescent
and incandescent; full technical, in-
stallation data.

• (375) Pryne Company, Inc.: Illu-
trated bulletins Prylites, complete lin-
recessed lighting fixtures, includin-
specialties; multi-colored dining room
lights, automatic closet lights; adjust-
able spots; full technical data.

(658) Pressteel Company: Illus-
trated bulletin (AA2) and cata-
logue sheets 42 distinctive styles of
residential and commercial light-
ing fixtures, including one of best
lines contemporary recessed fix-
tures; available only through elec-
trical jobbers; this line worth in-
vestigating.

(392) Smoot-Holman Company: In-
formation newly designed Zenith lum-
inaire; Polystyrene plastic side panels
ribbed to permit proper light distribu-
tion while reducing surface brightness
to minimum; certified ballasts, start-
ers; individual or continuous mount-
ing; opens either side for servicing.

(418) Sunbeam Lighting Company:
Catalog new line fluorescent lighting
fixtures; contemporary and standard
design; wide range applications; full
technical, installation, service data.

(270) Supreme Lighting Company:
Comprehensive 23-page catalog well de-
signed line fluorescent fixtures; hang-
ing, open and glass covered; recessed
fixtures with egg crate louver or dif-
fusing glass; industrial, reflector, win-
dow types; strip, circline; kitchen fi-
tures, vertical mirror lamps, bed lamps.

• (339) Kurt Versen Company: Tw
brochures on exciting contemporar-
residential lamps, fixtures and on foca
lighting, for commercial, residential
use; both very well prepared, copious-
ly illustrated, data-packed; one of bes-
sources of information contemporary
lighting; firm has been leader in field
for many years.

MISCELLANEOUS

(555) Advance Development Com-
pany: Information regarding 102 con-
temporary homes designed by Gregory
Ain and built in greater Los Angeles
area; F.H.A. approved; preview June
26.

• (563) American Aerovap, Inc.—a fly
killer that gives you positive and con-
tinuous protection. Write for literature

• (405) Custom Cast: Information re-
markably good andirons of custom de-

give him a
**bigger
bonus**

without budging your budget!



Sure he's happy—and you are, too.

He was expecting a \$75 bonus. Then you decided to give the bonus in U. S. Savings Bonds. So he receives—not \$75—not a \$75 Bond—but a \$100 Bond.

It looks like more—and it *is* more. Not just because every \$3 put into Savings Bonds will pay \$4 at maturity. These Bonds are builders of future security for employees and for the nation as well (which means for business). They're a powerful weapon against inflation. They make employees "holders of shares in America"—thus build enthusiasm for our traditional competitive system.

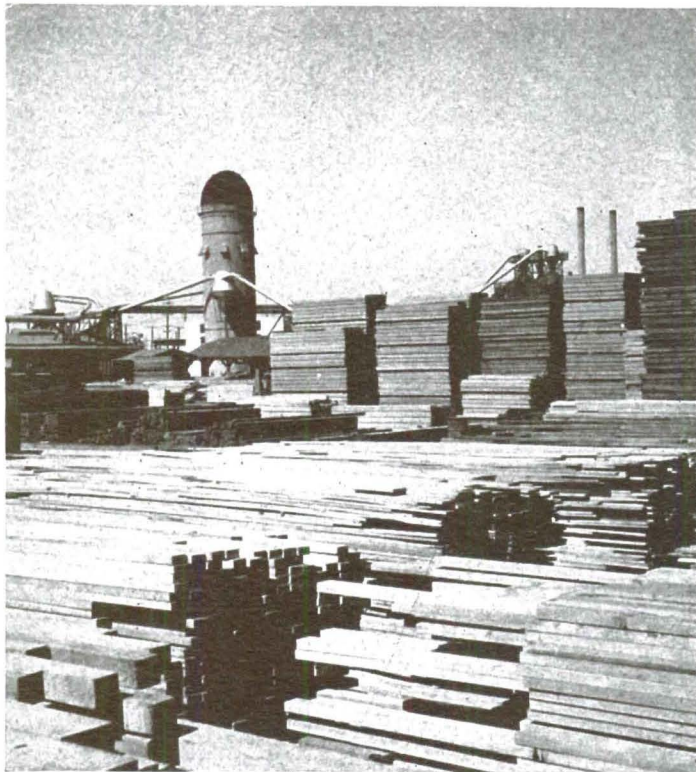
They pay *your company* a bonus, too—in increased employee contentment, which shows up as less turnover,

reduced absenteeism, fewer accidents! All these benefits are being proved and re-proved every day in thousands of companies that operate the Payroll Savings Plan—the popular plan for the regular purchase of Savings Bonds by employees.

You're helping your employees, your country, and yourself by deciding to...

give the bonus in Bonds

...and by putting plenty of push behind the P. S. P. It's easy with the help you get—for the asking—from your State Director, U. S. Treasury's Savings Bonds Division. Call him now!



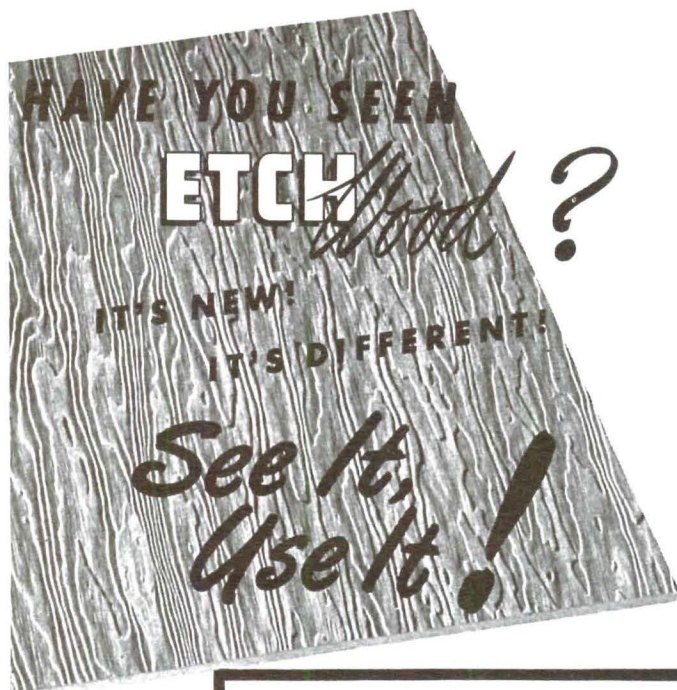
SAN PEDRO LUMBER CO.

Branch Yards and Stores: COMPTON • WESTMINSTER

Wholesale Yard and Wharves: SAN PEDRO

General Offices: LOS ANGELES YARD AND STORE, 1518 CENTRAL AVE.

Telephone Richmond 1141



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3-6931

Davidson
PLYWOOD

AND LUMBER CO.

3136 E. WASHINGTON BLVD., L.A. 23, CALIF.

sign: fronts cast bronze, log rests iron; weight per pair 30 pounds; fronts in aluminum, yellow brass on special order; reasonably priced; information.

• (475) Tony Hill-Wilmer James: Full information full line contemporary ceramics; unusual glazes, beautifully fired; also lamps with ceramic bases; used in CSHouses 11, 18.

• (592) The Homer Laughlin China Company: Full color folders Jubilee Dinnerware; simple design, pleasant color selection; simplicity allows accessories to make table settings formal or informal; light in weight; merit specified for CSHouses Numbers 20, 1 and 3.

• (426) Howard Miller Clock Company: Information contemporary clocks by leading designers, including George Nelson; probably best approach to application of contemporary design to clocks.

• (474) Modern Designers: Full information good lines ceramic trays, bowls, incidentals, and lamps; well known contemporary designers; available through selected retail outlets; used in CSHouse Number 18.

MOTION PICTURE EQUIPMENT

• (512) Bell & Howell Company: Brochures, information Filmosound projectors for use in homes, schools, churches, industry; gives full technical information regarding equipment, installations, use, operation; practical, interesting sensible.

PAINTS, SURFACE TREATMENTS

(463) Amercoat Division, American Pipe & Construction Company: Information new Americoat vinyl coating which is a pigmented vinyl resin dispensed in water; resists most dilute acids, is unaffected by alkaline cleaning compounds; waterproof; white and solid colors.

(513) W. P. Fuller & Company: Sixty pages of specifications for paint products featuring Fuller paints, related products; specifications range from best possible to least expensive jobs; one of the best prepared specification books available; belongs in all files. Available to Western readers only.

• (501) McCloskey Varnish Company: One of best brochures treatment of floors and their finishes; based on Gymseal, Tungseal, Penetrating Floor Sealer, Terrazzo Seal, Wood Sealer; penetrating but simple analysis how to treat, maintain wood, terrazzo, cork, concrete, magnesite wool composition floors; well worth study.

(346) National Lead Company: Folder painting specifications "Dutch Boy" white lead, paints, varnishes, enamels; chip form color samples available; valuable information for treating exterior, interior surfaces.

• (457) Frederick O'Brien Paint & Varnish Works: Folders O'Brien Penchrome wood finishes; remarkably good plywood finish in modern blonde tints; available clear or in colors; preserves wood, allows grain to show; cheaper than paint or enamel; color card available.

(112) Pittsburgh Plate Glass Company: Exciting, informative, factual 32-page full-color brochure color dynamics, scientific utilization of energy in color to promote efficiency; authentic study.

(659) Soc-Co Plastic Coating Company: Information Albi-"R" fire retardant paint; reduces fuel con-

tribution from combustibles treated up to 85 per cent, reduces flame spread up to 60 per cent; only fire retardant paint approved by Underwriter's Laboratories; recommended by American Hotel Association; good source of information.

(502) Stephenson Air Brush Paint Company: Folder new compound for insulation, acoustical treatment, anti-sweat protection, "Perma-Dri"; may be applied by brush, spray, bonds firmly to metal, wood, concrete, masonry, wallboard, plaster; can be tinted any color; good product with many uses; merits investigation.

(465) Wesco Waterpaints, Inc.: Well prepared four-color folder with color samples on Rocktite one-coat cement-base paint for stucco, cement, rough concrete, unglazed tile, etc.; comes powder to mix with water; ten excellent soft pastel colors; particularly well adapted to contemporary architecture.

PANELS AND WALL TREATMENTS

• (585) Davidson Plywood & Lumber Company: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.

(274) Douglas Fir Plywood Association: Data-packed architectural catalog Douglas Fir plywood; selection chart for grades, table of types, suggestions for uses, installations; every fact needed to properly use plywood panels for construction, exteriors, interiors; best source of information.

(275) Douglas Fir Plywood Association: Excellent 16-page brochure paneling suggestions for Douglas Fir Plywood; how to panel for interiors of industrial, commercial residential structures; practical ideas well illustrated, explained; merits study.

(660) Formica Insulation Company: Folder new Moonglo Formica pattern, together with small samples showing colors; six colors; pattern has third dimensional depth appearance; is available in all Formica grades, including cigarette proof; good new product, worth investigating.

• (118) Formica Insulation Company: Valuable brochure (12 pages, full color) Formica plastic panels for walls, counter tops, doors, wainscot, cabinet tops, etc.; no painting, spotting, burning; full information on types, colors, patterns; leading product of its kind.

(218-A) Gladding, McBean & Company: Detailed brochure (8 pages) Hermosa Tru-Joint wall, floor, drain-board tiles; wide range colors, shapes; full suggested tile specifications, tables; suggested uses kitchens, baths, etc.

(42) Kawneer Company: Announcement Bourite, aluminum panel with tongue and groove joints; decorative, practical exterior, interior material; full technical, application data.

• (440) Laverne Originals: Contemporary wallpapers; bold primaries, sepias, pastels, muted tones; matte or baked plastic finish.

• (514) Marsh Wall Products, Inc.: Attractive new 1948 catalog complete information Marlite, plastic-coated wall board; shows uses, specifications; includes color chips; also contains infor-

mation Marsh aluminum Presdwood plastic mouldings and new line Marsh bathroom accessories; good presentation of good products.

(349) James Kemble Mills: Information collection contemporary wallpapers; designs, by 15 leading contemporary artists; custom designs available; definitely worth investigation.

• (661) United States Plywood Corporation: Brochure, color samples, decorative Micarta, used in CS Houses Numbers 1 and 3; wide range colors, textures, veneers; marble-hard, chrome-smooth surface, non-fading color; heat resistant, easy to handle; good for counter tops, fronts, walls, panels; readily available; one of best precoated panel materials.

• (54) United States Plywood Corporation: Folder on Decorative Micarta, laminated plastic surface material; will not dent, chip, crack, break, splinter, warp, stain; easy to clean, never fades or need refinishing.

• (49) United States Plywood Corporation: Good 16-page handbook uses Weldwood, plywood, allied products for exterior, interior.

(574) United States Gypsum Company: Brochure Acoustone Auditone acoustical tiles; mineral fibers made into lightweight, highly sound absorbent tile form; fire resistant, incombustible, paintability, rodent and vermin resistant; full technical, application data.

(575) United States Gypsum Company: Folder USC Weatherwood decorative insulation; rigid wood fiber board made into predecorated interior wall and ceiling units, either in tile or plank measurements; full data, including tables of heat transmission coefficients.

(577) United States Gypsum Company: Brochure USG Sheetrock, fireproof gypsum wallboard, paper coated, in plain or decorative surfaces; full specification, installation data, including full color photographs wood-grained surfaces; charts, tables.

• (382) United Wallpaper, Inc.: Information Varlar stainproof wall covering, in price range good wallpapers; resists grease, oil, fingermarks, lipstick, crayons, vermin; restored soap and water; 90 patterns, design by Dorothy Liebes.

• (476) Val-Porter Company: Brochure Acoustipulp plastic sound absorption acoustic plaster; applied same as any plaster, comes in most any color; fire resistant, vermin proof, sanitary; about same cost and weight as ordinary plaster; used in CSHouse Number 20.

PLUMBING FIXTURES, ACCESSORIES

• (515) Air Cushion Sales Company, Inc.: Folder new Air Cushion Arrestor to stop water hammer in plumbing pipes; separates air from water entering home system; low installation cost, no breaking into walls; reduces wear on washers, valves; simple answer to nagging problems.

• (593) Aldrich Company: Folders, technical data Aldrich Boiler-Burners for steam and hot water heating systems and hot water supply; verticle fire-tube unit; full information specifications, dimensions, capacities; merit specified for radiant heating system CSHouse Number 13.

• (169) American Radiator & Standard Sanitary Corporation: Brochure full color American-Standard plumbing fixtures; kitchen, bath, laundry.

(123) W. R. Ames Company: Folder new aluminum shower cabinet; rust-, corrosion-, leakproof; one-piece aluminum receptor; rough-in dimensions, in stallation data.

• (516) Beneke Corporation: Series two-color folder Beneke water closet covers; white, mahogany, oak for any size, shape bowl; simplicity of design; seamless kiln dried hardwood; full specifications available.

(662) Briggs Manufacturing Company: Information new stainless steel preformed moulding for flat-rim built-in fixtures for kitchen and bath; provides watertight seal between linoleum, wood, other top materials; one piece, preformed to fit making it unnecessary to cut, shape; interlocking frame, fastening clamps.

(503) Briggs Manufacturing Company: New Briggs 72-page catalog "F" illustrating Beautyware plumbing fixtures, brass supply fittings; one best lines, contemporary design; catalog gives guide specification writing, including roughing in dimensions; dimensional data for each fixture, permitting accurate floor planning.

(578) California Shower Door Company: Folder excellent line aluamloy and bronze chrome showerdoors, tub enclosures; simply designed, mechanically good; doors have full-length piano hinges; manufactured, readily available in Northern California.

• (668) W. A. Case & Son Manufacturing Company: Information regarding Case contemporary bathroom fixtures, including T/N Water Closet, free-standing non-overflow fixture; also lavatories with dry shelf space, built-in soap dish, concealed front overflow, towel bars, wall hung or with legs; merit specified for several CS-Houses.

(419) Crane Company: Information "pint-size" bathroom (6'x5') through use corner lavatory, small (42"x31"), low tub; tub has spacious corner seat; possible to get bathroom down to 3'6"x6'6".

• (477) Harvey Machine Company, Inc.: Brochure full information new line bath accessories in good contemporary design; clean, efficient, practical; used in CSHouse Number 18.

• (420) The Kawneer Company: Folder new shower doors, tub enclosures; doors have full length piano hinges riveted on, rubber seal; enclosures sliding or swinging; both made of extrusions of special aluminum alloy; precision engineered.

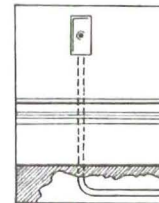
(394) Kohler of Kohler: Excellent 4-color brochure presenting full line Kohler bath fixtures, fittings, kitchen sinks, boilers; good design; full technical data, including several new pieces; suggested bathroom plans.

(663) Los Angeles Water Softener Company: Brochures, folders Suds-master Water Softener; uses black, resinous synthetic zeolite, producing better tasting water; both automatic and semi-automatic models; features Time-o-Matic clock-controlled hydraulic diaphragm which does regenerating; complete information water softening advantages; well worth having.



Thoughtful things like this help make a client happy

Built-in telephone facilities are the mark of a thoughtful, modern builder. For telephone conduit and outlets, installed while the house is under construction, add much to the future value and convenience of the home. Just a few pieces of tubing leading to well-located outlets...that's all it takes. The cost is small. And telephones can be added or moved later on without drilling holes or running wire along baseboards.



For free help in planning modern, built-in telephone conduit, call your local Pacific Telephone office and ask for "Architects and Builders Service."

The Pacific Telephone
and Telegraph Company



ALDRICH

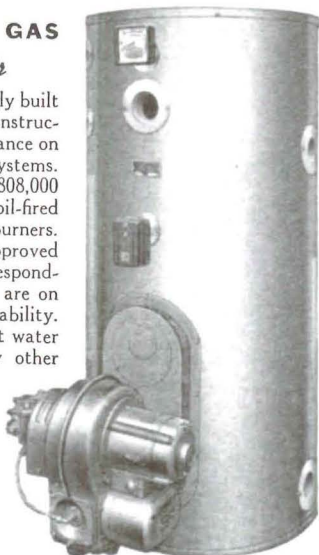


BOILER-BURNER UNITS

Featuring
BURNERS FOR OIL OR GAS
with Identical Ratings

These vertical fire-tube boilers are strongly built to highest standards of rugged welded construction. Give dependable, efficient performance on all types of steam or hot water heating systems. Six sizes cover capacities from 118,000 to 808,000 BTU per hour. Series B (shown) are oil-fired with Underwriters-approved Aldrich burners. Series BG are gas-fired with AGA-approved burners having ratings identical to corresponding oil burners. Both types of burners are on similar mounting plates for interchangeability. Efficient, high-delivery, double-spiral hot water coil available on specification. Many other outstanding features.

A merit specified Aldrich Series B, Model 225 WC Boiler-Burner is being used to supply hot water for the radiant heating system in Case Study House No. 13, South Pasadena, Calif. Richard J. Neutra, Architect.



ALDRICH

A Subsidiary of the Breeze Corporations, Inc.
COMPANY, 125 Williams St., Wyoming, Ill.

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OAKLAND Yards and Wharves: 727 Kennedy Street

PORTLAND Mill Sales Office: 827 Terminal Sales Bldg.

SAW MILLS: Roseburg, Oregon • Reedsport, Oregon

RETAIL YARDS: LOS ANGELES • OAKLAND • ONTARIO • HOLLYWOOD
LONG BEACH • RIVERSIDE • TEMPLE CITY • SIERRA MADRE • INDIO • THERMAL
LA VERNE • WHITTIER • PASADENA • SAN PEDRO

• (594) Miami Cabinet Division, The Philip Carey Manufacturing Company: Well prepared 40-page two-color brochure presenting Miami-Carey bathroom cabinets, mirrors, accessories; all items clean design, well manufactured; this brochure is of more than usual value; products merit specified for all current CSHouses.

(421) The W. D. O'Morrow Company: Information one-piece stainless steel shower receptor; no seams, crevices; five standard sizes, custom sizes available; reasonably priced.

• (566) H. B. Salter Mfg. Company; new catalog detailing, Salter-Glauber all brass plumbing fixture-feather-touch-drip proof.

• (595) Tracy Manufacturing Company: Information new de luxe porcelain sink, cabinet unit; added to Tracy line of all-steel cabinets featuring sink in lifetime stainless steel; 54" double drainboard sink top in white, acid resisting porcelain enamel with crumb cup strainer, streamlined spray; under-sink cabinet.

• (422) J. A. Zurn Manufacturing Company: Complete catalog, folders Zurn drains, interceptors, traps, wall fixture carriers, swimming pool equipment; emphasis on wall-hung toilets, basins; good source of information.

RADIOS

• (517) Altec Lansing Corporation: Information new, basically improved line general purpose speakers; improvements include reduction of crossover frequency to 1,000 cycles assuring low frequency cone operates as stiff piston and not "break up" operating range; greatly increases acoustic efficiency; one of best lines speakers available; all sizes.

(384) Magnavox Company: Detailed 16-page brochure Magnavox radio-phonograph, including three well designed contemporary cabinets; gives full specifications.

• (350) Motorola, Inc.: Information, brochures Motorola FM/AM radio-phonograph in cabinets of good contemporary design; shadow-silent record changer, automatic shut-off; push-button tuner; dark or blond; worth investigating.

• (518) Nielsen & Neilson: Information regarding installation of home television and custom radio sets in Southern California area; reasonable costs and completely qualified work; worth investigation, installed television CSHouse Number 18.

• (351) Stromberg-Carlson Company: Brochure Futura Model (1121-M1-0) radio-phonograph combination; AM-FM, push-button control; connection for wire recording; one of best contemporary design cabinets.

(385) Scott Radio Laboratories, Inc.: Good 16-page brochure new Scott radio-phonograph Series 800; gives full details of sets, shows several cabinets, including bleached mahogany contemporary.

• (532) Twentieth Century Design: Information one of best sources custom-built, limited production and built-in radio-phonographs of contemporary design; western manufacturer.

ROOFING

(21) Red Cedar Shingle Bureau—Blueprints showing recommended methods of applying wood shingles on roofs and sidewalls.

SASH, DOORS AND WINDOWS

• (548) Adams-Rite Manufacturing Company: Information new unit-type lock for sliding door operation, adjustable to various door thicknesses; operates with natural sliding action of bar in cup; well designed; no mortising required; all exposed parts solid brass, four finishes available; good answer to old problem.

(519) Aluminum Building Products Company: Information new type combination screen-storm door in aluminum; extruded hollow aluminum sections; screen, storm inserts immediately interchangeable; come with aluminum frame in all sizes for quick installation; good product.

(549) American Structural Products Company: New brochure Insulux Glass Block showing use in schools, hospitals, plants; shows typical installation daylight schools, hospitals, sewage disposal plants where glass block was chosen for fenestration because of insulation value and light transmission values; worth seeing.

(505) Carroll Products Company: Folder new cordless, tapeless venetian blind that fits into window frame; all light-weight metal, wide range of standard sizes or custom sizes; slats controlled by four invisible knobs; top and bottom halves can be worked independently; well engineered, suggests interesting contemporary design applications; merits investigation.

• (506) Casement Hardware Company: Bulletin well engineered Win-Dor integral hardware for shutters of wood or glass; wood slats 4 1/2" x 5/8", glass slats 4 1/2" x 7/32" to 1/4"; can handle openings up to 4' x 10'; worm gear operators; slats held in place without screws, nails; weather stripped; offers wide range contemporary design uses, either vertical or horizontal; good product.

(30) Ceco Steel Products Corporation: Data-loaded Pacific Coast catalog covering residence casements, package windows, projected windows and scores of correlated products, commercial and industrial as well as residential.

(520) Detroit Steel Products Company: New 8-page catalogue residential steel casement windows; liberally illustrated with architectural drawings; includes plans, perspectives of houses; a good working piece of literature.

(521) Druwhit Metal Products Company: Data, sketch packed brochure Druwhit metal windows, doors, both stock, custom built; nearly all types of metal windows, doors, including casement, sliding, pivot, store front windows; good source technical information.

• (416) J. Royden Estey & Sons. Folder Aluminex puttyless glazing skylights, single or double pitch; extruded aluminum roof glazing; makes long spans possible; full technical, installation data; illustrated.

(579) Far-Co Manufacturing, Inc.: Literature well designed aluminum windows, doors, including casements; windows have narrow frames, with or without muntins; no painting; good handling big areas of glass; Southern California made.

(354) Fir Door Institute: Catalog new Tru-Fit Douglas Fir Doors; all types, including flush; factory fitted, scuff stripped, precision made; full specification, technical data.

(522) Gate City Sash & Door Company: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides sash; standard and special sizes; contemporary design.

(664) Glide Windows, Inc.: Attractive brochure new line Glide aluminum windows, doors; one of best, most practical solutions for wide areas of sliding glass; size limited only to size of glass used; full details; this brochure is one of best printed, product equally good.

• (507) Grant Pulley & Hardware Company: Folder new line Grant drapery, curtain hardware; inconspicuous, streamlined, durable; precision-made, won't bind or jam; made by company which manufactured top sliding door hangers for many years; good product, worth investigation.

• (141) Ingersoll Steel Division, Borg-Warner Corporation: Factual booklets KoolShade Sun Screen, "window insulation"; screen in series of miniature slats slanted to repel 90% sun heat; no painting; wind resistant, good visibility, ample light.

(32) Kawneer Company: Brochure on structural details of full vision, free standing, narrow line and standard line entrance doors, frames, trims.

• (424) Kirsch Company: New 32-page booklet "Smart Window Styling" illustrating 85 different window treatments; features Kirsch drapery hardware, venetian blinds.

(391) Pittsburgh Plate Glass Company: Booklet new metal door-frame assembly for use with Herculite glass doors; shows 12 available styles suitable practically any type business, commercial building; variable dimension tables, typical section views.

(144) Pittsburgh Plate Glass Company: Information folder Twindow, insulated glass; hermetically sealed air space between dual panes; reduces heating cost, permits larger windows.

• (355) Roddis of California: Brochure Roddis-craft solid core flush veneer doors; waterproof construction; one of best lines of flush doors, worth investigation; brochure gives all technical, installation data.

• (550) Steelbilt, Inc.: Folder Steelbilt steel horizontal sliding doors, windows; wide range of stock sizes permit unrestricted contemporary design; narrow mullions, muntins; outside screens; western manufacture, immediately available; one of best items of kind; merit specified CSHouse Number 1.

• (406) Super-Vent Company: Brochure contemporary Super-Vent awning type window that is cleaned from inside; permits draft-free ventilation; screens on inside as well as storm windows if needed; from 2' 10 3/4" x 2' 2 1/2" to 5' 7 3/8" x 7' 5 1/4"; these windows merit investigation.

• (356) West Coast Screen Company: Brochure Hollywood Junior combination screen, metal sash door; provides ventilating screen door, sash door, permanent outside door all in one.



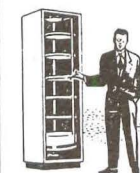
AMES REVOLVING SHELVES For CABINETS And COOLERS The Choice of All Four

HOMEOWNERS like the new convenience, visibility and accessibility of Ames Revolving Shelves. Rust-proof, 100% ant-proof and so easy to clean.



ARCHITECTS specify these modern, functional shelves that transform ordinary kitchens into model kitchens.

BUILDERS find them easy to install with no re-building required. Sizes to fit any standard cooler and cabinet. Sturdy yet light-in-weight aluminum construction.



DEALERS are increasing their sales and profits by stocking and featuring this quality product, in demand by everyone interested in modern kitchen convenience.

It will pay you to look into Ames Revolving Shelves today. Write for complete details.



W.R. AMES COMPANY

150 Hooper St., San Francisco 7, Calif.

merit specified

AS STANDARD EQUIPMENT ... in Arts & Architecture Case Study Houses

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MIXMASTER

Sunbeam
TOASTER

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WAFFLE-BAKER



Sunbeam
COFFEEMASTER

Sunbeam
IRONMASTER

Sunbeam
SHAVEMASTER

Made and guaranteed by SUNBEAM CORPORATION (Formerly Chicago Flexible Shaft Co.)
5600 W. Roosevelt Rd., Dept. 140, Chicago. Canada Factory, 321 Weston Rd. So., Toronto. Over Half a Century Making Quality Products

(529) E. K. Wood Lumber Co.: Full information several of best lines of sash, doors; includes Druwhit metal doors, windows, Super-Vent awning type windows, Harvey sliding door hardware; Win-Dor integral hardware for shutters; Schundler Fesco Board roof insulation, Grand Rapids Invisible sash balance, Woodlife wood preservatives, Truscon residential steel windows, Timm aluminum windows, Rylock tension window screens, and icatator combination screen and storm doors.

SPECIALTIES

• (551) B B & C Manufacturing Company: Brochure Johnson Safety Vault, steel safes for floor or wall installations in houses, apartments, offices, varying sizes, pick-proof key or combination locks; insulated or non-insulated; merit specified for all CSHouses current.

(665) Basalt Rock Company, Inc.: Information, facts for architects, builders on Basaltite light weight concrete masonry building units for residential, commercial industrial construction.

• (508) Colart Cement Tile Company, Inc.: Folder interesting Colart cement tile; available in any color to specification; colorfast, lime-proof, water-proof, acid-resistant, long wearing; any size, shape; inside and outside uses; lends itself well to contemporary design; definitely worth investigation.

• (357) Colonial Shops: Information contemporary fireplace fittings; stock, custom; good workmanship, service; everything for fireplace.

(466) Copper & Brass Research Association: New and extensive bulletin decorative uses of copper and brass; illustrates describes interesting applications; probably best source of information; worth study, file space.

• (564) Crescent Industries, New all purpose heavy duty lighter, ideal to light all types of indoor and outdoor fireplaces.

• (223) Federal Industries, Inc.: Folder Electronic Serviceman, positive-acting garage door operator; opens, closes garage doors by radio wave by means of miniature transmitter in car; works on either canopy type or overhead type of door; merit specified for CSHouses 3, 6.

(219-B) W. P. Fuller & Company: Exceptionally good 16-page color brochure shower and tub enclosures; standard shower doors, sand carved doors; illustrates many kinds obscure glasses; swinging or sliding doors; full details; specifications.

• (597) Hawk House: Folder, information Hawk Barbecue-Brazier; one of oldest cooking devices given modern functional application; 24" and 36" models permitting cooking over open fire indoors or out; amounts to portable fireplace combined with incidental cooking facilities; merit specified for all CSHouses.

• (598) A. H. Heisey & Company: Sixteen-page brochure, several folders Heisey hand-wrought crystal glassware, featuring simple, well designed New Era contemporary pieces; brochure gives highlights history of glass; New Era merit specified for CSHouses 20, 3 and 1.

• (7) Libbey-Owens-Ford Glass Company: Data brochure for architects glass and its uses; carries specifying tables; 24 pages.

• (51) Libbey-Owens-Ford Glass Company: Full color brochure, 12 pages. Vitrolite glass facing; section on modern baths, kitchens; commercial applications well illustrated.

• (378) Lumite Division, Chicopee Manufacturing Corporation: Samples, brochures Lumite plastic insect screen cloth; remarkable improvement in screen cloths; no wear, can't bulge, no paint, easy to clean; comes in colors.

(523) Marble Institute of America: Brochures, information uses of marble for homes; includes suggestions for floors, stairs, fireplaces, counter tops, shower stalls, flagging in gardens, and many others; worthwhile information.

• (467) Master Metal Strip Service: Information well engineered, fabricated weatherstripping, sections, thresholds; also remarkable No-Draft sash balance; latter eliminates pulleys, weights; prevents air, dust leakage; permits greater area of window space, fingertip control of windows; products merit investigation.

(534) Minneapolis-Honeywell Regulator Company: Information new "plug-in" clock thermostat that can be installed by householder in less than five minutes; replaces manual thermostats, can be used all types automatic heating plants; automatically changes temperature at predetermined times; good product well worth investigating.

• (599) The Nurre Companies, Inc.: Twenty-page catalogue Nurre Mirrors, "Living Pictures;" wide range standard sizes and patterns, including good modern items; mirrors are of high quality, flawless and guaranteed for one year; merit specified in all current CSHouses.

• (524) NuTone, Inc.: Attractive brochures probably best line contemporary door and door-clock chimes, exclusively merit specified in all CSHouses; single to eight note chimes, self-contained or with brass tubes; worth investigating.

(360) Pacific Telephone & Telegraph Company: Information for architects, builders on telephone installations; features built-in telephones; definitely should be in all files.

• (560) Frank L. Pollard Company: Folders, information Polly-Matic automatic aluminum indoor-or-outdoor clothes dryer; aluminum lines revolve overhead for easy access; arms designed like aircraft ribbing for strength stiffness, requires practically no floor, ground space; merit specified for CSHouses 1, 3, 6 and 13.

(580) Prest-Glass Corporation: Literature entirely new translucent sheets Fiberglass with thermosetting resin weighing less than 8 pounds per 24 sq. ft. panel; stronger than aluminum or steel by weight; flexible, won't shrink, warp, buckle; cuts with shears, knife, power tools; can be used inside or out, structural or decorative; comes in colors; remarkable product.

• (396) Rohloff & Company: Folder Kemiko permanent concrete stain; penetrates to full depth of pores; 12 natural colors; guaranteed not to crack,

peel; will not fade; ideal for exposed concrete slab floors, eliminates need of coverings; can be used inside, outside; folder gives color chart, application data; applied to concrete floors of any age.

• (522) Superior Accessory Company: Brochure new Rite-a-Note doorway accessory; note pad, pencil concealed in brass case mounted in doorway; when cover is lifted to write note "hello" tab clicks up to leave indication note is there when cover is closed again; well designed.

• (441) Tropicraft: Folder woven wood screens, 1/2" slats, 6' high by 7' long; natural finish or colors; also 2" slats and smaller overall dimensions; good for screens, shades, draw drapes, etc.; best contemporary treatment.

(581) United States Gypsum Company: Folder technical information 2" solid Rocklath and plaster partition; studless, non-loadbearing partition; fireproof, lightweight, space saving; installation methods, tables, detail sketches; specifications.

(582) United States Gypsum Company: Brochure USG Trusteel hollow partition studs for non-loadbearing fireproof partitions; permits concealment of pipes, conduits, ducts, etc.; lightweight, fireproof, strong; adjustable height; full technical data, including tables, sketches and specifications.

(525) Western Pine Supply Company: Attractive new catalogue Ponderosa pine moulding patterns available in Northern California; company one of largest wholesale distributors Ponderosa pine moldings.

STRUCTURAL BUILDING MATERIALS

(24) Ceco Steel Products Corporation—Technical brochure, 24 pages, on Ceco open web steel joists, giving construction detail, standard specifications, steel joist loading tables. Also explains the use of Ceco open web joists used as purlins with necessary technical tables.

(552) Marble Institute of America: New handbook providing complete information for specifying interior, exterior marble; describes, illustrates classifications, finishes, uses, recommended setting materials, procedures; probably best source information on subject; lists members of MIA in various localities.

(455) Pacific Coast Aggregates, Inc.: Information, folders variety of building materials distributed Northern California; includes acoustical, concrete, insulating, masonry, plaster materials, paints, precast units, wallboards; good source of supply.

(479) Permanente Cement Company: Brochure on "Cement Types and Uses" based on Permanente High Early Strength Portland Cement; conforms to ASTM specifications C-150 Type III and Federal specifications SS-C-192 Type III; especially good for rush jobs; well worth study; good data source.

• (531) Permanente Metals Company: Detailed information new types aluminum roofing, siding for residential construction, includes full color photographs of applications, full data and illustrative material on installation; remarkable saving in handling, erection, nails, paint, elimination of waste; well worth study, file space.

(160) Pittsburgh Corning Corporation: Brochure (20 pages) PC glass blocks; illustrates typical installations; technical, installation, performance data; lists types accessories available; layout table for glass block panels based on modular coordination.

(456) Stained Shingle & Shake Association: Informative material use and advantages stained shingles and shakes; can be effectively used in contemporary design; provide interesting colors, texture.

(397) Timber Structures, Inc.: Folder "Engineering in Wood" on glued laminated structural members; provide "moulded" load-bearing components to fit architectural lines, greater slenderness, curvature, taper; structural forms virtually limited only by integrity of designer; specification data.

• (298) Wailes-Bageman, Inc.: Booklet (8 pages) Wall-Bloc building blocks designed for 4" modular system; mass-producer of light weight aggregate; weight 40% less than concrete blocks; home or commercial use; full details.

(163) West Coast Stained Shingle Company: Full color folder Olympic pre-stained sidewalls; roofs; red cedar shingles, vertical grain; color, specification charts; also data shingle stains.

WALL COVERINGS

(530) Imperial Paper & Color Corporation: Good 24-page Color Harmonizer booklet explaining in detail how to obtain room color harmony; contains eight color harmonizing charts with full instructions for effective use; one of best sources of information; requires 25 cents in stamps to obtain copy.

• (666) Inez Croom, Inc.: Information on one of best lines of contemporary wallpapers done by silk screen process.

(556) Laverne Originals, Inc.: Information new group wallpapers designed by creators of Marbalia and other special effects papers; new patterns coordinate with fabrics by same designers, which won top 1947 award; unlimited color range, hand prints, washable papers.

(557) Laverne Originals, Inc.: Information new Spun Glass, fire-proof textured wall covering in Marbalia and abstract designs; semi-rigid material which can be bent; is now in traveling exhibition of AID 1947 design awards; good product well worth investigation.

• (468) The Pantasote Company: Brochures in color remarkably practical new wallcovering called Lifewall; comes in rolls, applies with special cement; is vinyl resin, will not crack or peel; is abrasion, fade resistant; impervious to all ordinary stains; wide range or plain colors; this products merits appraisal.

• (667) Timbertone Decorative Company, Inc.: Information Timbertone Structural Veneer Papers for decorative uses; heavy kraft paper, stained and finished, applied paper hanging manner; wide variety of wood patterns and colors; easy to handle, clean; flexible, comes in rolls; good product; merit specified CSHouse Program.

POTTERY

continued from page 35

and, indeed, in pottery the learning process never ends. I want to create something personal, an extension of my activity as an artist, which will do no violence to the potter's craft. I feel that my work must have an affinity with nature, where mushrooms and

sandpipers, fish and toad are part of cliff and sky, deep wood and dark cavern. I would like to capture something of paleolithic cave drawing, framed by eroding wind and water into a mysterious and ageless artifact. And, finally, I feel that all art is part play and part prayer.—POLIA PILLIN.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF ARTS AND ARCHITECTURE, published monthly at Los Angeles, California, for October 1, 1948. State of California, County of Los Angeles—ss.

Before me, a notary public, in and for the State and county aforesaid, personally appeared John Entenza, who, having been duly sworn according to law, denoses and says that he is the editor of the Arts and Architecture and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, John Entenza, Los Angeles 5, California.

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Managing Editor, John Entenza, Los Angeles 5, California.

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2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

John Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California.

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is (This information is required from publishers of daily, weekly, semi-weekly and tri-weekly publications only.)

JOHN ENTENZA, Editor.

Sworn to and subscribed before me this 29th day of September, 1948.

CLIFFORD G. SHAW

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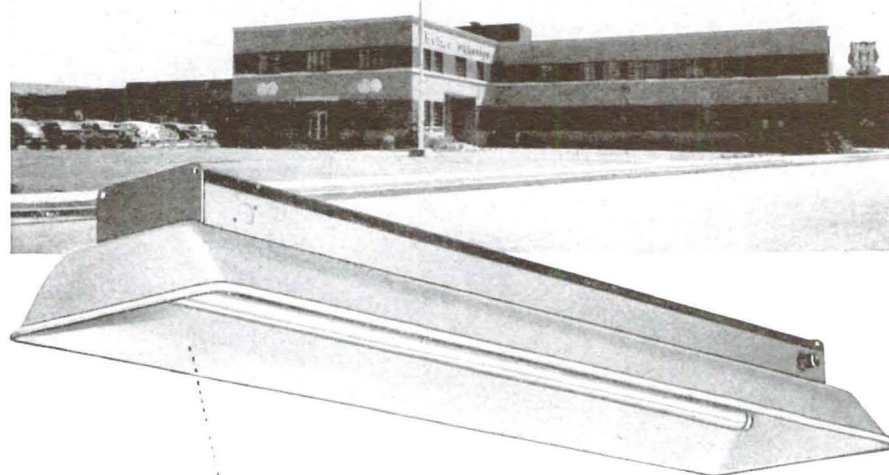
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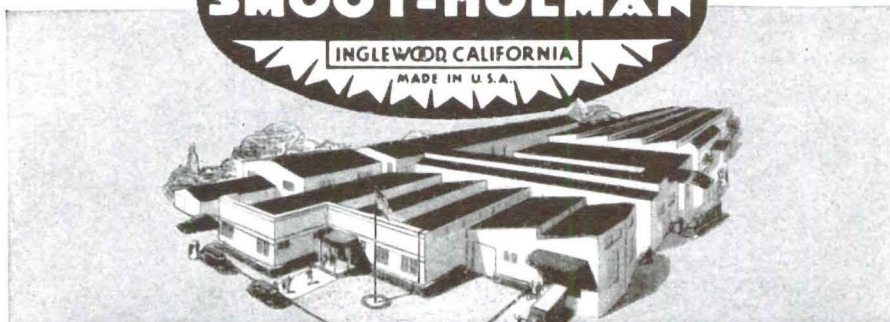
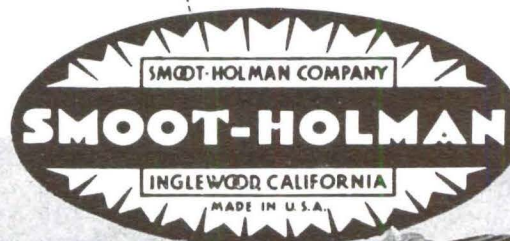
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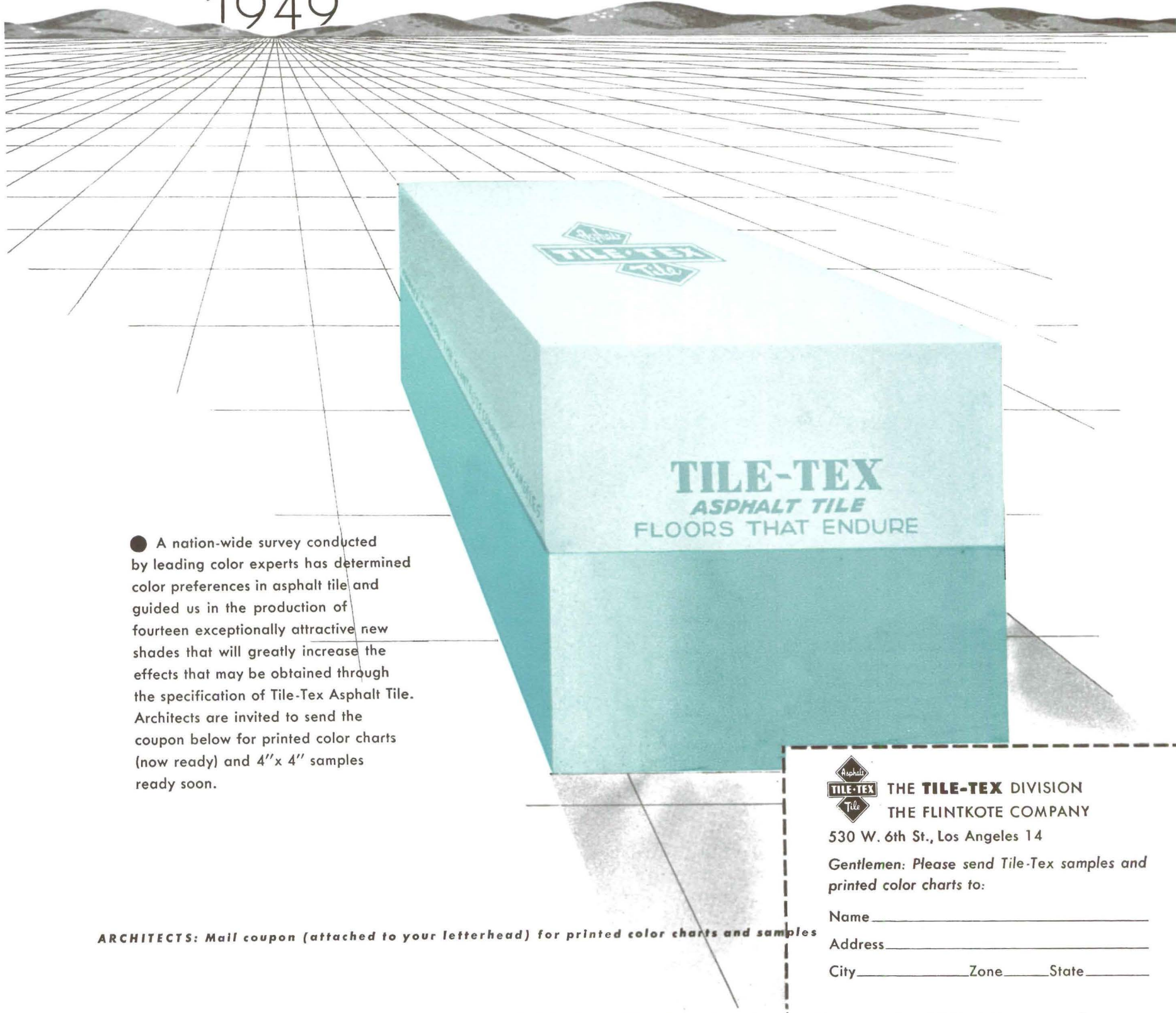
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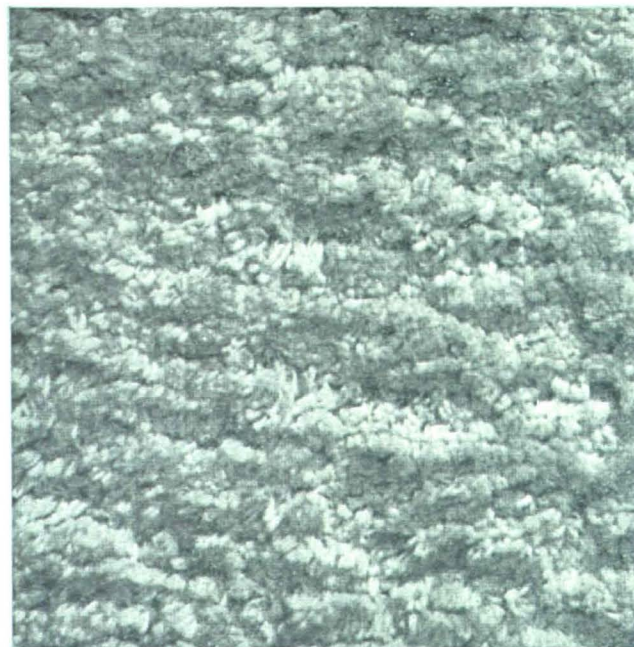
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